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THE BROADCAST PROGRAMMES FOR OCTOBER 13—19.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 315. [Registered at the G.P.O. as a Newspaper.] OCTOBER 11, 1929 Every Friday. TWO PENCE.

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THE RADIO TIMES

Vol. 25. No. 315. [Registered at the G.P.O. as a Newspaper.] OCTOBER 11, 1929. Every Friday. Two Pence.

HART HOUSE SENDS US ITS QUARTET

What the Men's Union of Toronto University is doing for Canadian Culture

HART HOUSE forms part of the University of Toronto, and aims at providing for those activities of the student's life which lie outside the actual lecture-room. It is for the use of men only, and every male undergraduate, of whom there are about three thousand in the University, is required to be a member of it. Begun in 1911 Hart House was handed over fully equipped in 1919 to the University by the trustees of the Massey Foundation and was so called in memory of the late Hart Massey of Toronto.

Architecturally of great beauty, and built round a quadrangle, Hart House is unique in that it houses under one roof a finely proportioned Hall, common-rooms of every description, a library, debates room, music room, a small chapel, together with rooms for the use of the Student Christian Association, two picture galleries for exhibitions and practical work in art, photographic dark-rooms, a billiard room, Senior common-rooms and dining-rooms for Faculty and also for Graduate members, an upper and lower gymnasium, both admirably equipped, separate rooms for boxing, wrestling and fencing; an indoor running-track, a large swimming-bath, squash racquet courts, a room for rowing practice, an indoor rifle range, extensive locker-rooms, offices for the athletic and medical staff, a few bedrooms for guests, the administrative offices of the House, and the private rooms of the Warden. Below the quadrangle is a fully equipped theatre with foyer, green-room, wardrobe and dressing-rooms.

The comprehensive character of the building, and the general conception of what services it might render to the life of the University, sprang from the imagination and ability of Mr. Vincent Massey, now Canadian Minister at Washington. The Warden of Hart House is Mr. J. B. Bickersteth, who was educated at Charterhouse and Christ Church, Oxford, but has lived for many years in Canada.

The care of Hart House and its welfare are in large measure entrusted to the undergraduates themselves, through the medium of nine committees on which, together with the Warden and two or three senior members, sit students who have been duly elected thereto by their fellows.

It is clear that a building such as Hart House would have no justification if it merely added to the already large number of trivial student activities. From the first, therefore, care was taken that in addition to the legitimate social life of the students a prominent place should be found in Hart House for the development of music, art, drama, debating, religion and a definite personal relationship between the Warden and the undergraduates.

Sunday evening concerts take place in the Great Hall at 8 p.m. on certain Sundays during the winter. Afternoon recitals are held at 5 p.m. every Friday in the Music Room throughout the academic year. A series of "Songsters" under the direction of a well-known musician are arranged when students come together to sing folk songs.

Exhibitions of pictures, changing every two weeks, are held in the picture gallery where art classes are also arranged. This



The charm of a Dominion University.

room contains books on Art and also the beginnings of a valuable collection of prints and reproductions. In the smaller room reproductions of pictures by the old masters are exhibited by 'schools.'

Hart House theatre, which seats five hundred people, exists to promote the interests of dramatic art in the widest sense. Besides the regular productions by the Director, recognized dramatic societies within the University make frequent use of the theatre.

Debates on the open parliamentary system are held during the winter in the debates room. The Prime Minister of Canada, and others prominent in the public life of the Dominion, take part from time to time in these debates. This type of debating was unknown in Canada until established at Hart House. The religious life of Hart House is under the wise guidance of the Reverend F. J. Moore, who has rooms in the building. The small Chapel is used for informal services. The glass in its windows was collected from the devastated areas of France, Flanders and Italy, and over the altar is a crucifix carved by Mr. Eric Gill, and presented to Hart House by Sir Michael Sadler.

The Great Hall is of noble proportions, and is recognized as one of the finest dining halls possessed by any university.

With so much to offer it would be singular if Hart House failed to attract the undergraduates. In actual fact the building is crowded from morning to night. It is a meeting-place for the student body as a whole, no matter what college or faculty a man may belong to.

What might be called 'the Hart House idea' is being widely experimented with in the American universities. Something of a similar character is being planned for the Cité Universitaire in Paris, and it is probable that as the funds become available a building incorporating many features of Hart House may be erected for the University of London. Universities in the older Dominions, in most countries of Europe, in South America and the Far East have requested and have received information about Hart House.

It should, however, be remembered that these buildings for student life are a positive danger if they are allowed to become merely a hotel, or a club. The ideal which should inspire them cannot be more nobly expressed than in the Founders' Prayer of Hart House, which is as follows:—

'That Hart House, under the guidance of its Warden, may serve, in the generations to come, the highest interests of this University by drawing into a common fellowship the members of the several colleges and faculties, and by gathering into a true society the teacher and the student, the graduate and the undergraduate; further, that the members of Hart House may discover within its walls the true education that is to be found in good fellowship, in friendly disputation and debate, in the conversation of wise and earnest men, in music, pictures and the play, in the casual book, in sports and games and the mastery of the body; and lastly, that, just as in the days of war this House was devoted to the training in arms of the young soldier, so in the time of peace its halls may be dedicated to the task of arming youth with strength and suppleness of limb, with clarity of mind, and with a spirit of true religion and high endeavour.'



A MUSICAL ENTERPRISE OF WORLD-WIDE INTEREST.

The Hart House String Quartet, with Mr. Massey, Canadian Minister to the U.S.A., and Mrs. Massey. The Quartet broadcasts on Sunday (5GB) and Monday.



'The Broadcasters'' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



What H. G. Wells Thinks of Life.

THE fourth 'Point of View' will be expounded at 9.15 on Monday evening, October 21, by Mr. H. G. Wells. He recently made his broadcasting *debut* with an important talk on Internationalism; this subject will no doubt find its place in the credo which he is to give us in the present series. It would not be excessive to assert that Mr. Wells is the most important figure in modern English literature, important not only as a novelist but as an influence upon contemporary thought. Born in the 'sixties, the son of a Kent cricket 'pro,' he soon abandoned his career in science in favour of the writing profession; and scientific speculation in literature he abandoned as soon, in favour of the sociological and philosophical novel. In acuteness of speculation and in rapid and liberal acceptance of new ideas he has, since the 'nineties, been in the van—and often more than a pace ahead—of contemporary thought. Feminism, Socialism, Internationalism have in turn claimed his passionate support and inspired a series of remarkable 'tracts' in the guise of novels. There are several distinct Mr. Wells's to be found in the long shelf of his books. We prefer the scientific speculation of 'The War in the Air' and the humorous, accurate documentation of lower-class life in 'Kipps' and 'Mr. Polly' to the larger aims of 'The World of William Clissold'; but Mr. Wells never wrote a dull page, and we must accept the vast body of his work for what it is, the remarkable achievement of a fearlessly active mind. The spirit which informs these many volumes, which has faced such tasks of vision and compression as 'The Outline of History' and 'The Outline of Life,' will be revealed to us more personally and intimately on the 21st.

Mr. Nicolson's Portrait of Valets.

IT was an excellent idea to present over the microphone a series of 'Miniature Biographies,' and it is good news to hear that those biographers who have consented to contribute will take as their subjects figures from the past to whom justice has not yet been done in print. On Wednesday, October 23, the Hon. Harold Nicolson is to tell us about Byron's valet, John Fletcher, a great 'character' who shared in his master's motley adventures right up to the final tragic episode at



'Trousers under the bed.'

Missolonghi. Those who have read 'Some People' will remember Mr. Nicolson's hilarious portrait of 'Arkstall,' valet to the late Lord Curzon, who, after an extremely precarious career, was summarily dismissed when his august master detected him, in a state of inebriety, waltzing with the guests at a Geneva hotel. When Arkstall had left, no trace could be discovered of Lord Curzon's trousers. A wire had to be sent to the frontier to stop the valet; however, the author and the manager of the hotel found the trousers concealed under Arkstall's bed. Mr. Nicolson has no intention whatever of becoming a specialized 'biographer of valets.'

Lotte Lehmann to Sing.

LOTTE LEHMANN, the famous opera soprano, will be singing over the microphone on Sunday evening, October 20. Listeners will like to know that this admired singer is giving a group of Strauss's songs, as well as an aria from Goetz's *The Taming of the Shrew*. The occasion of her 'appearance' is at an orchestral concert conducted by Percy Pitt, the orchestral items being Beethoven's 'Jena' Symphony, D'Erlanger's *Prelude Romantique*, and Slavensky's *Balkanaphonia*.

Among the Gipsies.

ONE of the most whimsical of nineteenth-century men of letters was George Borrow. His genius was of the illusive kind that requires some freak of chance to bring it to light. No one could have foretold, for instance, that the young man who, with an unprofitable school record behind him, fled to London and worked as a hack-writer at starvation wages, would one day immortalize the gipsy tribe in a series of glowing, romantic books. London did its worst for him, and, his rover blood once more dictating, he set out on a tramp across England—a magnificent specimen of manhood, over six feet tall, commanding, dark. It was during this tramp that he first came into close contact with gipsies. It has been objected since that Borrow's pictures of gipsy life are idealized; but gipsy life has suffered a sad change since Borrow's day, and the Romany folk with whom he hobnobbed were probably as near his picture as makes no difference. Later, Borrow obtained a post with the Bible Society on account of his fluency as a linguist, and travelled far them in Russia, Spain, Portugal, and Morocco. He was a natural linguist—not a scholar; always with him words were a bright coinage for the exchange of human thought and emotion. Borrow's 'Gipsies in Spain' and his 'Bible in Spain' are two of the books Miss Grierson will talk about in her 'Armchair Travels' on Thursday, October 24. An article on him, from the pen of Mr. H. J. Massingham, will appear in next week's issue of *The Radio Times*.

More 'Airy Nothings.'

IN February last Gordon McConnel delighted the staff of the B.B.C. (as well as listeners) with the 'first edition' of *Airy Nothings*, in which he wittily burlesqued items in their own programmes—plays of the *Carmen* type, music-hall relays, National Programmes, political debates, Charlot's Hour, and so on. On Monday, October 21, we are to hear the second edition of this show, which has a dig at sporting commentaries (including the Schneider Cup relay), A. J. Alan, Surprise Items, etc. The cast of *Airy Nothings II*, which is both written and produced by Mr. McConnel, is to include Harold Scott, Michael Shaw, Philip Wade, Patricia Rossborough, and Doris Arnold.

Manchester Radio Exhibition.

THE autumn's second great radio exhibition opens at Manchester on Wednesday next, October 16, in the City Hall, Deansgate. The opening ceremony will be performed by the Home Secretary, the Rt. Hon. J. R. Clynes, whose speech will be relayed to all Northern Stations of the B.B.C. A special feature of the Exhibition, which will, of course, contain all the novelties lately shown at Olympia, will be daily concerts by wireless favourites, many of which are to be broadcast.

The Motor Show.

THE second of Colonel J. T. C. Moore-Brabazon's motoring talks, on Tuesday, October 22, will be devoted to a description of the forthcoming Motor Show. This annual occasion rouses the mechanical minded to a positive frenzy of excitement—and is not without its effect upon



'Women tormenting themselves.'

those who do not know a bonnet from a back-axle. A large motor-car is part of almost every woman's dream of the Ideal Life. Even though she knows that 'they' cannot possibly afford a car, she will stand and stare about Olympia—for women have a way of tormenting themselves over these matters. And then small boys—! They know as much about motors as we of an earlier generation knew about railway engines. We wonder sometimes whether there is a child left to sit staring from the carriage window, noting in a pocket-book the numbers of 'four-four-noughts' as assiduously as a gambler at Monte Carlo.

Abbe Liszt.

THE Symphony Concert from 5GB on Saturday evening, October 26, is to be devoted entirely to the works of Liszt—the Symphony to Dante's *Divine Comedy*, the *St. Elizabeth Overture*, and *Les Preludes*. Liszt's exact place in music is, today, a debatable point: the tendency is, so to speak, not to see the wood for the trees in his music. It would have been unnatural if the phenomenal powers he possessed, merely technically, as a pianist, had not made him prone to write music more noticeable for its glittering surface than for its spiritual content. And, too, there is no doubt he was a sentimentalist. (So, too, was, for instance, Tennyson; and are we to throw all Tennyson's poetry overboard because much of it is a little lush?) But Liszt was one of the great souls all the same—and a man of the warmest heart. Read his correspondence with Wagner—a friendship that was only interrupted by death: and remember just a few of the many benefactions his sacrifice made possible. Liszt's popularity was such that, in these days, when all the public applause seems saved for cinema stars, we are left astonished: when he came to London, in 1886, at a performance of *St. Elizabeth* (the overture to which is included in the 5GB programme), he was given a reception unique in the history of concerts—his arrival at the hall was greeted with shouts of the crowd 'who hailed him as if he were a king returning to his kingdom.'

Not South African.

RECENTLY, in connection with a Dominion Vaudeville programme, we referred to 'Miss Noel Eadie, the well-known South African soprano.' This was inaccurate of us, for Miss Eadie was born in Scotland. Apparently our associating her with South Africa has precipitated a crisis, for Miss Eadie is tremendously anxious for us to correct the error.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



'Journey's End.'

R. S. SHERRIFF, author of *Journey's End*, which is to be broadcast as the final item of the Armistice Day programme, has recently returned from Stockholm, where he saw the production of his play in Swedish. *Journey's End* had a great reception, but took almost an hour longer to perform in Swedish than in English, although the method of production was the same as that which many of us have enjoyed in London. Swedish is a roundabout language and the intensely British slang of the trenches demanded translation at considerable length. The play is running in Berlin, Paris, and New York; it is also to be made into a talking film. The film magnates objected to the use of the term 'Boche' as being likely to offend German subjects in the States; nevertheless, the word is used nightly in the Berlin version of the play. A blind listener in a most interesting letter has taken exception to the adaptation of *Journey's End* for the microphone. It is, he says, an ideal radio play as it stands. He can rest assured that the 'adaptation' is to be slight indeed, consisting almost entirely of the insertion of 'sound pictures' to cover the intervals between certain scenes. There are two interesting connections between broadcasting and *Journey's End*, quite apart from the production on November 11. In writing the 'novel of the play' which is soon to be published, Mr. Sheriff will have the collaboration of Vernon Bartlett, who is known to listeners for his books as well as his broadcast talks. When, on November 14, the speeches at the Peace Commemoration Dinner of the League of Nations Union are relayed from the Guildhall, we shall hear Sir Herbert Morgan auction the original MS. of *Journey's End*. The proceeds of this after-dinner auction will, at the author's request, go towards the funds of the Union. Other speakers will be Lord Cecil, Mr. Snowden, and General Smuts.

'Howlers' in Translation.

IN a recent issue of our contemporary, *The Wireless World*, we read with delight an article on translations of English programme items appearing in French radio magazines. The author of the article is prepared to give chapter and verse for the instances he quotes, some of which seem almost too good to be true. Those who know



'The Beauty of the Sleeping Car.'

French or have a dictionary to hand will be able to appreciate the fine flavour of 'Bague, cloches, bague'—though the best of the lot is Tchaikovsky's *Sleeping Beauty* translated as 'La Beauté du Sleeping.' 'Sleeping' is the French word for a 'sleeping-car' on the railway. *The Wireless World's* contributor suggests that Tchaikovsky's suite should be hooked on behind Honegger's *Pacific* 231. We hardly consider Tchaikovsky a suitable composer to depict in music the awakening of the ladies who travel in 'sleepers.' Boy, page Mr. Hindemith.

Gramophone Records.

DELIUS'S *Song before Sunrise*, played by the L.S.O. under John Barbirolli (H.M.V. D 1697), began the programme of new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, October 4, followed by Göta Ljungberg in the Finale of Strauss's *Salome*, H.M.V. D 1699; Heddle Nash in *Il mio tesoro*, Col. 9880; Lotte Lehmann in one of the songs from Schumann's *Frauenliebe und Leben*, Parlo. RO 20090-3; and Kindell, Nash, Noble, and Allin in *I know of two bright eyes*, arranged as a quartet for male voices, Col. 5526. Dr. Stanley Marchant on the organ of St. Paul's Cathedral (H.M.V.), Louis Godowsky on the violin (Domion), the Victor Olof Sextet (Parlo.), Jack Mackintosh in a cornet solo (Regal), Debroy Somers' Band in *Lionel Monckton Memories* (Col.), the Harmony Eight in Sea Shanties (Piccadilly), Randolf Sutton (Winner), and 'Ukulele Ike' (Col.), were also in the programme.

Arthur Catterall and the B.B.C.

IT is a great pleasure to be able to announce that the B.B.C. has secured the services of Arthur Catterall, the distinguished violinist, as leader of the B.B.C. Symphony Orchestra for the coming season, which opens this month. Born in Preston, Lancashire, Mr. Catterall made his first public appearance at the age of six. At seven he played before the Duke of Edinburgh at the opening of Preston Docks and at ten he played to the great Joachim, who at once predicted a successful career. He studied with Willy Hess and afterwards with Brodsky for eight or nine years. Only last January, on the death of Dr. Brodsky, Sir Edward Elgar paid a remarkable tribute to Arthur Catterall. Sir Edward referred to Dr. Brodsky's death and then said, 'I am honoured by having with me on the platform Mr. Catterall, one of Dr. Brodsky's old pupils. We English suffer because of our nationality, and if Mr. Catterall had not been an Englishman, he would be acclaimed as one of the greatest violinists of our time.' In 1901 Mr. Catterall joined the Hallé Orchestra and in 1903 Dr. Richter invited him to play at the Bayreuth Festival. Many orchestral positions fell to him, including the leading of Sir Henry Wood at Queen's Hall from 1909-1914. Growing pressure of work as a soloist and quartet leader gradually necessitated the giving up of orchestral leading. He was offered a fine position in America, but was not to be tempted. Now, however, with the formation of a truly great Permanent Orchestra in sight, he has consented to take up leadership again. Musicians everywhere will rejoice at his decision, not least those brother musicians who will feel it an honour to be led by Arthur Catterall.

The First Symphony Concert.

THE first of the B.B.C. Symphony Concerts will be given in the Queen's Hall on Friday, October 25—broadcast to all stations. Walter Gieseking, the brilliant German pianist, will be the soloist: though known particularly for his interpretation of modern works, he will, this time, be heard in Tchaikovsky's Concerto in B Flat Minor. Other items include the Brandenburg Concerto No. 3, Strauss' *Sinfonia Domestica*, and Elgar's overture, *Cockaigne*. The singer at this concert will be Maria Nemeth. The programme is a fine one and worthy the amazing series which it launches—one of the finest series ever arranged in London. Next week's *Radio Times* will contain a special article on these concerts.

A Great Gardener.

MARION CRAN has chosen for her next talk, on Monday, October 21, a subject well suited to her ecstatic talents—'Some Gardeners I Have Met.' We too have met many gardeners, amateur and professional. Without exception we have found them charming, observant,



'No good at marking the tennis court.'

and given to meditation; yet not without their passions and prejudices. Our own youth was coloured by our acquaintance with our parents' gardener, Mr. Hinkson. One perennial phrase of his still rings in our ears. As children we sometimes begged him for seeds to plant in our own plot. Hinkson, with genial beneficence, would sprinkle a dozen seeds of lettuce or mustard into our outstretched hands. But we were ambitious gardeners and asked for more, to which request Hinkson, with a mournful shake of his head, never failed to reply: 'No, you've already 'ad an elegant sufficiency, see.' The retort was crushing. We admired Mr. Hinkson, even though he was absolutely no good at marking the tennis court, and often picture him, trowel in hand, performing esoteric rites in the richly-scented gloom of his sacred potting-shed.

Contemporary Music.

THE winter series of Chamber Music concerts (inaugurated on October 7) will be given on the first Monday of every month. Some details are now to hand concerning the music to be played. Following upon the Hindemith concert on October 7, comes a programme in which Steuermann and Hinnenberg are the artists, when works by Alban Berg, John Ireland, and Eisler will be heard. Later concerts include a programme of chamber-orchestral-music conducted by Anton Webern; a concert in which Bela Bartok will be heard in his own music; a performance of Stravinsky's *Les Noces*, conducted by Ansermet; a Schoenberg concert, including a performance of *Pierrot Lunaire* and a *Suite for Seven Instruments*; and a concert conducted by Scherchen. Then, from October until May, listeners are to be offered such a selection of modern music as shall enable them intellectually to understand the way chamber music is tending. A chamber music concert (outside the above series) will be broadcast on Monday, October 21, with an inviting programme by the Æolian Players, assisted by Stiles-Allen. The music chosen provides a view of chamber music for this particular combination (violin, viola, flute, and pianoforte) from the early eighteenth century until now.

Tail-piece.

IS modern poetry as miserable as, say, the published reports of murder trials, the lives of rich and idle people as reported in the 'gossip columns,' or Miss Heroine Bunk in her latest talkie, *Lilies of the Gutter*?

'The Broadcasters.'



Leonardo's beautiful head of Saint Anne, from "The Virgin and Saint Anne," a masterpiece of a great Renaissance painter.

A MINIATURE

BEING A BRIEF SURVEY OF EUROPEAN ART

by R. H. Wilenski

The well-known art-critic and lecturer.

IN the fifteenth century Italy was covered with small, nominally republican city-states, ruled by one or more rich or noble families, who all had miniature courts which were continually parading for military and hunting expeditions, in wedding processions, carnival celebrations, and so forth. Artists were employed at these courts; they designed the pageantry and drew from it, in return, the material not only for pictures of contemporary processions, but also for pictures of the Adoration of the Magi, where the kings eventually became portraits of local notabilities followed by their courts.

Thus, in the Medici Palace in Florence, you can see the 'Journey of the Magi' painted all round a private chapel by Benozzo Gozzoli; the kings are Piero, Cosimo, and Lorenzo dei Medici, and the procession is nothing but a brilliant representation of a hunting expedition from the Medici court; and in Santa Maria Novella, in Florence, you can see Ghirlandaio's frescoes of 'The Birth of the Virgin' and 'The Visitation,' where the ladies of the Tornabuoni family with their attendants are shown as spectators of the sacred scenes.

Thus also the painter Piero di Cosimo was widely famous as a designer of carnival celebrations; Uccello's celebrated battle picture, now in the National Gallery, was one of four panels painted for a Medici bedroom; the banner carried by Giuliano dei Medici in a famous tournament was designed by Botticelli; and Leonardo da Vinci, employed at the Sforza Court of Milan as engineer and pageant master, designed costumes and processions—and a bath for the Duchess Beatrice in the castle park.

ITALIAN pageantry of the fifteenth century was accompanied on the one hand by numerous local wars, and on the other by that revival of learning and that rediscovery of the antique art that is known as the Renaissance. In the later part of the century 'culture' became the fashion among the ruling families. A sense of the past, an interest in the ancient pagan world, and an appreciation of the examples of Greco-Roman sculpture that were frequently unearthed at that time, became part of the equipment of all persons of 'quality'; it was the 'thing' to patronize contemporary art and also to collect the art of ancient Greece and Rome.

But this fashion was not in itself sufficient to produce Renaissance art. It provided the appropriate environment; but the art itself was the work of artists who gave the fashion an enduring form. Renaissance art, in fact, was partly the product of the rich men's palaces, but above all the product of the studio and the study. The people as a whole had taken part, as noted, in the art of the Gothic cathedrals. But in the art of the Renaissance the people had no share. Renaissance art was an aristocratic art produced by cultivated artists and enjoyed by the cultivated ruling minority of the population. In the eyes of the people it appeared a rather suspect diversion of the rich—much as, I imagine, the Russian Ballet must appear to, say, the miners of South Wales today.

THE great Renaissance artists of central Italy were Botticelli, Leonardo da Vinci, and Raphael.

Botticelli was the essentially Renaissance artist of Florence. In close touch with the most cultivated of the Medici, and deeply impressed by the linear grace of nude Greco-Roman statues, he translated the Venus of Syracuse and the Medici Venus into the exquisite picture that the world knows as 'Venus rising from the Sea.' But at the same time he was never quite happy about this Christian neo-paganism, and when Savonarola arrived in Florence at the end of the century, preaching what amounted to an anti-Russian-Ballet campaign, Botticelli repented of his exquisite nude goddesses and painted lovely visions of the Queen of Heaven to replace the visions of the Queen of Love.

Leonardo was the scientific mind of the Renaissance. He had an intense curiosity to discover the organic nature of phenomena; and he arrived at knowledge in a great many fields. Thus he saw not only the linear rhythm of Greek sculpture that captivated Botticelli, but also the inner architecture of the Greek sculptors' art. Leonardo's painting was the translation of the architecture of Greek sculpture into the newly-discovered medium of oil paint; the head of St. Anne in the picture of the 'Virgin and St. Anne' in the Louvre is the head of the Hermes of Praxiteles, and all Leonardo's heads—not excepting the Monna Lisa—are the same. If a head ascribed to Leonardo has another character, we can be certain that it is not really by his hand.

Raphael was first and last an architect, and he was deeply impressed by the architectural achievements of ancient Rome. He was Director of Excavations of ancient Roman monuments; he measured the sites of ancient buildings and made plans for their restoration; he made the first plan and



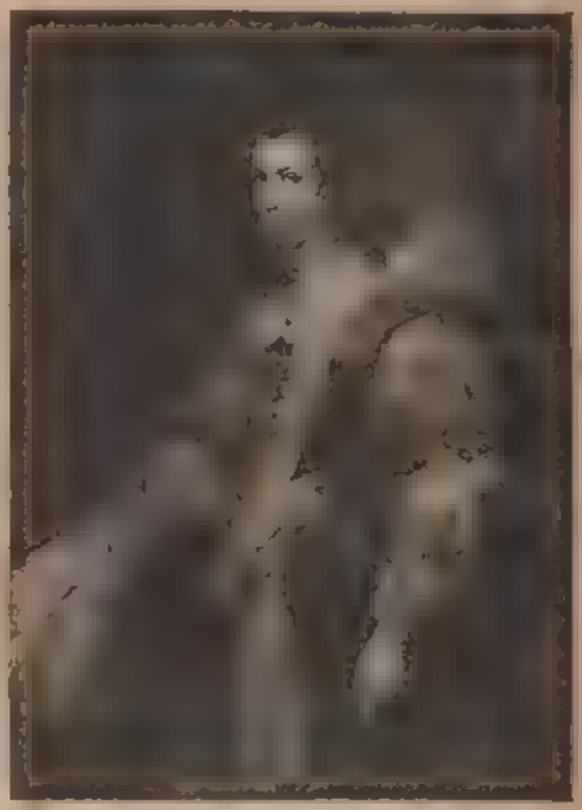
Lorenzo dei Medici as one of the three Kings in "The Journey of the Magi," a detail from Gozzoli's pageant-picture in the Medici Chapel, Florence.

HISTORY OF ART

FROM PREHISTORIC TIMES TILL NOW

Renaissance and Baroque Art The Great Masters in Italy, Spain and the Northern Lands

Part III



'Maria von Tassis' by Van Dyck, the Dutch painter of 'society portraits'

model for St Peter's; he built the Loggia of Leo X in the Vatican; and he designed elaborate theatrical scenes for the papal entertainments. He also painted frescoes in the room in the Vatican where the Pope fixed his seals to documents; and these frescoes are the finest expression of the Renaissance mind.

On the ceiling of this *Stanza della Segnatura* Raphael painted allegorical figures of Theology, Poetry, Philosophy, and Law. On the left wall he painted the Greek philosophers of the school of Athens on the steps of a temple; on the right wall he painted the Church Triumphant; and on the other walls Apollo and the Muses with the poets of Greece and Rome on the slopes of Parnassus, and the Emperor Justinian and Pope Gregory XI dispensing laws.

As architectural designs these great pictures are superbly planned and carried out. They represent technically the highest achievement of the artistic science of the Renaissance; and they express the artist's calm belief that perfection had at last arrived on earth through a perfect balance of Religion, Art, and Law in the broad-minded culture of the Papal Court.

FROM the death of Raphael to the last quarter of the century there was no art of consequence in central Italy. There were hundreds of painters with work [illegible] and the Caracci founded the first art school with life classes and anatomy lessons and the rest of the tomfoolery that has persisted to this day. But the thousands of pictures produced are merely academic exercises in copying or developing the technical achievements of the Renaissance artists. The Italian muse in the sixteenth century took refuge in Venice, then at the full tide of her opulence and fame.

Venice at that time was what Paris is today—the pleasure city of the world, the place where everyone who could afford it went to have a good time in charming, elegant and luxurious surroundings; and Venetian art was a development of the pageant-art tradition with motifs—nude figures and so on—drawn over from the Renaissance art of central Italy. The great artists were Giorgione, Titian, and Veronese, and they translated Venetian pageantry and Venetian splendour into terms of sumptuous decorative art and handled, not line, but colour with a power and delicacy that has never been surpassed.



'Hannah teaching Samuel to read,' a famous picture by Rembrandt, the first great 'psychological' and romantic painter

OUTSIDE Italy conditions were too grim for [illegible] and confident Renaissance. While Raphael was painting in the Camera della Segnatura, Torquemada was robbing, burning, strangling, and tearing-out-tongues in Spain, before Raphael died Martin Luther had burned the famous Papal Bull in Wittenberg; and while the Venetians were painting their care-free decorations, Alva and Titelmann were robbing, burning, strangling, and tearing-out-tongues in the Netherlands.

Spain had produced some Gothic art derived for the most part from the Netherlands, where there were great Gothic buildings and where painting from the Van Eycks to Brueghel (who lived to Alva's time) was continuously Gothic, and Spain had been enriched by exquisite buildings put up by the Moors. But Spain had no Renaissance; and there was no Renaissance either in the Netherlands, though here and there we get some pastiches of Renaissance painting, and Rubens when the struggle with Spain was over, spoke the language of the Venetian pageant painters with a rich Flemish accent that [illegible] Both Spain and the Netherlands really possessed a great Gothic to the Baroque [illegible].

BAROQUE [illegible] in accompaniment of the Counter-Reformation of the Jesuits who blamed the Renaissance Popes for having used art as an instrument for their own satisfaction while they neglected its power as a propaganda arm of the Church Militant. The Jesuits built hundreds of new churches and employed hundreds of artists to paint altar-pieces and vaults. The altar-pieces they commissioned were to depict scenes of martyrdom painted in a way that would move the spectator to pity and terror in the highest degree, or Madonnas and saints with eyes upturned in theatrical religiosity. The vaults were to display the heavens with angels in ecstatic flight painted in a way calculated to excite the spectator to religious exhaltation.

This passionate theatrical Baroque art with its violent gestures, crude agonies, and forced sentiment was the last effort of the Church to reach the people as a whole by means of art; and in that sense it was the last religious art.

Domenichino, Guido Reni, and Rosa in Italy, and Murillo in Spain are great names among the Baroque painters. But their art had been heralded by four greater masters—Michelangelo in Rome, Tintoretto in Venice, and Morales and El Greco in Spain. These four masters had shown the way to the Jesuit reformers. They had shown that the technical science of the Renaissance,

(Continued on page 114.

'Home, Health and Garden'

A Weekly Feature for the Housewife and Gardener

Unusual Sandwiches
Seasonable Puddings
Gardening this Week

Unusual Sandwiches.

Neapolitan Sandwiches.

MIX hard boiled yolk of egg smoothly with [illegible] finely-chopped parsley with a little butter, on third plate mix very pink potted shrimp or salmon with a little butter.

Cut a round of white bread and on this spread one of the mixtures, then put on top another slice of white bread, on this another mixture, and then place another slice of bread and then the third mixture, then a last piece of bread; then press gently down, cut off all crust and with sharp knife cut the block in thin slices downwards, and you have neat fingers with three coloured savouries between. These are very dainty looking.—*Mrs. O'Ferrall, Blackford Rectory, North Cadbury, Somerset.*

Sardine Mus and Savoury.

Pound about one dozen sardines, and add the yolks (only) of three hard-boiled eggs, two table [illegible] each of vinegar and salad oil, a seasoning of pepper and salt, and a small shallot finely minced. Pass all through a fine sieve. It makes a good filling for sandwiches spread on thin bread and butter, or it may be served spread on small squares of toast or [illegible]

Mock Crab Sandwiches

The following recipe is a nice change from meat and ham sandwiches, especially in warm weather.

Quarter pound of Cheshire cheese. Pound this a [illegible] of made mustard, a little salad oil, vinegar, salt, a [illegible] add these to the mixture, with a squeeze of lemon juice, spread on brown bread and butter.

Mock Crab Sandwiches (another way).

Peel four tomatoes and chop finely; put 2 ozs. butter into a pan over low gas, when melted add tomatoes and simmer for a few minutes, then add two well-beaten eggs, pepper and salt to taste. Stir well. This, too, is very nice on toast.

Shrimp and Tomato Filling

Skin 1 pint of shrimps, peel two tomatoes and chop very [illegible] to a paste with 1 oz. of butter, simmer gently for ten minutes. Shred 4 ozs. of cucumber. Mix all ingredients together with salad cream, adding salt and pepper to taste.

Liver Paste

Boil till tender ½ lb. liver (sheep's or pig's for preference). Pound to a paste then add pepper and salt to taste, a small spoonful of made mustard and 1 oz. of butter. Stir well, put in jars, and cover with melted fat. Can be used either hot or cold. To make a change herbs or vegetables may be boiled with the liver, but should not be mixed [illegible] *Mrs. E. Hall, 90, South Side, Clapham Common, S.W.4.*

Boiled or Steamed Puddings.

Carrot Pudding

2 [illegible]
½ lb. potatoes, boiled.
½ lb. sugar.
½ lb. carrots, grated, not boiled.
1 lb. [illegible]
1 lb. raisins, stoned.
½ lb. suet, chopped fine.
2 ozs. candied lemon peel, chopped fine.
A little salt.

Rub four hours in a [illegible]d. The ingredients should be well mixed together with the hand [illegible] the [illegible] a few [illegible]

This pudding may be boiled two hours when made and two when used. *Mrs. Rick Mennison, South E[illegible]*

Spiced Currant Pudding

Serves 7

½ lb. flour
3 ozs. suet [illegible]
[illegible]
1 oz. sugar
2 ozs. currants.
2 teaspoonfuls baking powder
½ teaspoonful mixed spice.
1 egg or 2 teaspoonfuls egg substitute
Little milk and treacle.

Rub lard into the flour, and mix all dry ingredients together. Mix to stiff dough with the treacle, egg and milk. Put into greased mould and boil from 2 to 2½ hours. A little ginger is an improvement.

This is original, it is very light, and quickly [illegible]

Went More' Pudding, with Custard Cream.

2 oz. butter
1 tablespoonful sugar.
2 tablespoonfuls black currant jam (or any other).
1 teaspoonful baking powder
1 teacup flour
1 egg
A little milk if needed.

Method.—Beat butter to a cream. Then add sugar and well-beaten egg. Mix flour and baking powder well together. Then add gently to the butter, etc. If needed, add a little milk to make mixture the consistency of thick cream. Have ready a pudding basin, well greased. Place the jam at the bottom, then pour the mixture in, which should half-fill basin. Cover with greased paper and steam for one hour and a half.

Custard Cream.

1 pint milk
1 egg
1 [illegible] spoonful custard powder
[illegible] sugar

Place the milk in a saucepan till nearly boiling, mix the powder, sugar and yolk of egg together in [illegible] pour milk into this and return to saucepan until it thickens. Beat the white of the egg to a stiff froth. *Strain custard*, then add the white of the egg, which lightens it.

Mafeking Pudding.

[illegible] eggs
[illegible] castor sugar.
2 ozs. butter.
1 lb. flour
1 teaspoonful baking powder
1 breakfastcupful cold milk.
A pinch of salt.

Beat all well together. Butter the basin put in 1 lb. of golden syrup, making it go round the basin. Then fill with the mixture. The new milk and [illegible] two and [illegible] *Mrs. E. Dunsill, Brompton House, Richmond Place, Ilkley, Yorks.*

Delightful Pudding.

4 ozs. breadcrumbs.
1 oz. sugar
2 ozs. margarine
3 ozs. chopped raisins.
1 oz. candied peel.
1 egg
Juice of one lemon.
2 tablespoonfuls golden syrup.

Method.—Beat the butter, sugar and syrup to a cream, cut the peel small, add to dry ingredients, finally add the egg and lemon juice, mix well, pour into a greased basin, steam 1½ hours.—*Mrs. E. Adams, Wellcroft, Teinghos, Leighton Buzzard.*

Winter Fruit Pudding.

4 ozs. flour.
1½ ozs. sugar.
½ teaspoonful baking powder
Pinch salt
1½ ozs. margarine.
1 beaten egg
[illegible]
1 orange, 1 banana, dates, prunes, or raisins.
1 apple. Custard.

Mix flour, sugar, baking powder and salt, rub in margarine, make a hole in the centre, then mix in gradually the beaten egg and sufficient milk to make into a stiff paste. Roll out and line a greased basin, fill up with orange, peeled, quartered, and [illegible] in pith and pips, the banana, cut into slices, a few stoned dates, prunes, or raisins. Add [illegible] sugar to make a syrup, and the apple peeled and sliced. Cover with paste and [illegible] steam for 2 hours, serve with [illegible] *Mrs. W. James, Frankwell, Llandinam.*

This Week in the Garden.

WHERE [illegible] be done in November. The beds or borders ought to be prepared now, by trenching at least two feet deep, adding manure or old turf according to the condition of the soil. Heavy, wet land may require draining and the texture of the soil may need lightening by applications of gritty material.

Ground for planting new shrubs should also be broken up at the earliest possible moment. By doing the work now the soil gets time to settle down before planting takes place early next month.

If not already done, all old fruiting canes of raspberries should be cut out. The number of [illegible] should also be reduced, leaving only sufficient to furnish the trellises. When the work is finished there should be from seven to nine inches [illegible]

[illegible] pear trees daily, remove the most forward fruits and place them in the fruit room to complete their ripening. Do not gather late varieties too soon. Look over apples and pears already in store and remove decaying fruit.

Grease bands should be put on apple trees to prevent the female winter moth from climbing up them. The paper must be grease-proof, in strips about nine inches wide, and long enough to go round the trunk of the tree. Choose a smooth part of the tree to ensure that the band fits closely to the bark at a distance of about three feet from the ground. The so-called "grease" should be one of the sticky preparations made for this purpose.

The earliest varieties of celery are about ready for use. Continue to blanch the later plants by adding more soil. Be careful not to cover the tops of the hearts, or decay will set in. While earthing up, use soot or lime as deterrents to insect pests.

Brussels sprouts should [illegible] and [illegible] leaves removed, and the hoe should be used between the plants.

Mustard and cress should be sown weekly in boxes under glass. Radishes are best grown on a mild hotbed, allowing from five to six weeks to bring them to maturity at this season. Endive can be blanched where it is growing, or brought into a dark forcing house. Dandelion roots should be lifted and forced in the dark in the same way as chicory.

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*WHILE LONDON SLEEPS is the title of a series of Talks now being broadcast**

BERLIN

There is as marked a difference between the night-time life of cities as between their characters awake. In this article Robert Herring tells how darkness comes to

TRAFFIC lights changing from red to green, shops and cinemas flooded with light, tram-lines reflecting it—it must be the air that makes Berlin lights shine so clearly. It is certainly [illegible] one spends so much time among [illegible] and so little beneath one's sheets. Berlin is unlike most cities in that she does not wake up at night, but just goes on living, all through it, in a white satin dress of light, not the sequined velvet of one who feels it is best to look wicked. Night in Berlin is a continuation of day, in which you go on working or playing as hard as you have worked during the day with no guilt-complex about it.

So at about five there is simply a release of activity in the streets, and the Eden Bar is full and you know that the night is before you and that, whatever happens, it will be better than anywhere else, and it will be impossible to go to bed. Even in a quiet Russian pension I stay in, they gather for tea in the salon at two. And one feels no after-effects. A few hours' sleep are all one needs in Berlin, and they are taken from the early morning, not the night. The lights come out to prevent it.

THE lights are an integral part of the city's life, and not something put on after in half-hearted attempt at gaiety or grudging concession to the fact that men must move, even at night. Berlin accepts this fact triumphantly. She insists on moving and since the more light there is, the more she can move, the more light she has. You realize this fact the moment you arrive, whether you are from the clouds at Tempelhof, in a golden maze kind ng the town, or drive into that same sunset through the Tiergarten, on your way West. All round you are long cars and cream buses, taking people out, taking them home, conveying them from one place to another in ceaseless rhythm. Tram-lines are staves to it and twinkling lights the notes. You yourself feel it. You are in Berlin. Over your head a train flies past, hurling handfuls of light into the sleepy river and canals, and big expresses steam in on lines that form a sparkling necklace round the town. The traffic light changes from red to green and your car plunges you from the old Berlin of Unter den Linden to the district of the Zoo, where the post-war, frank and friendly Berlin is. Amid a blaze of light, the towers of the Gedächtniskirche rise up. This is the centre, the Zoo. Here are shops, brilliantly lit, and wide streets fling their waves of light against the rocky mass of the church. It is as bright as day; it is, in fact, another kind of day. That is the difference. London puts out its lights, without really approving of them, and Paris, poor outmoded Paris, has lamps, you feel, to hide the dilapidation of its buildings. But here the lights are part of the buildings. They follow the lines and do not nullify the architect's ideas. In the new shops, and in the Titania Palast, they have been made part of the plan, slabs of glass let into the stone, to build at night a shining, solid palace in the air. Berlin, the most American city in Europe, is very proud of her work in night lighting, and in a book called 'Licht' you may find comparisons made with the unrelated lights of Broadway and the dignified, architectural [illegible] of even such a drab street as [illegible]

This is important, for urged on as much as made possible by it, there goes on endless movement. In the Kurfürstendamm, the brightest street of all, with cinemas and cafés on one side, shops and cafés the other, you may move for a whole evening, having cocktails at that expensive place at the corner with a negro in scarlet livery, dinner at the restaurant where Heinrich Mann goes, next door to the place with the Cossacks outside, and after a cinema, drink at the cafés, most of which have bands, till two and three in the morning, indoors or out. Or since the Zoo has been called the centre, you can dine in the Zoo itself. It is one of the charms of Berlin that it is open till eleven, and you can sit on the broad lamplit terrace of the Marmorsaal, eating exquisite (and expensive) food, d[illegible] and Rhine wine, while crowds below listen to the music, and even the animals show they cannot go to sleep.

NEXT door is the Capitol, the most beautiful cinema I know, and then, if you wish, you can take a taxi to the cabarets in the Alexanderstrasse of which you have heard so much. It is natural in Berlin should have more of these places than else[illegible] those of other cities—by the time you have heard

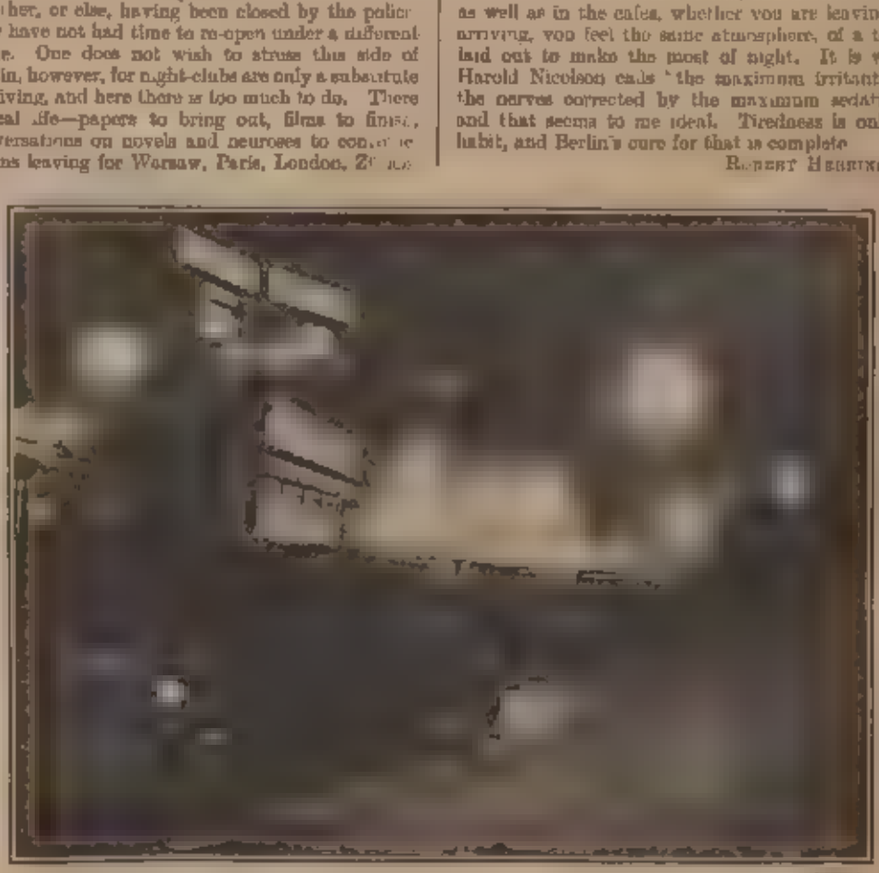
THIS is the first of a series of articles by travellers on the night-life of several of the world's great cities. In forthcoming issues will appear sketches of 'New York' by Walter T. Rault, 'Canton' by G. E. Turton, and 'Reykjavik' by Robert Herring, which will reveal moods of cities with which the ordinary visitor is little acquainted.

of them, they are no longer the place to go to. They have either forsaken smartness for popularity, as in that one where telephones link all the tables together, or else, having been closed by the police, they have not had time to re-open under a different name. One does not wish to stress this side of Berlin, however, for night-clubs are only a substitute for living, and here there is too much to do. There is real life—papers to bring out, films to finish, conversations on novels and neuroses to continue. Trains leaving for Warsaw, Paris, London, Zürich

Taxis to take you out to Luna Park, the resort of the people, or farther, to the pine [illegible] wald and the lakes of Wannsee, which [illegible] playground. The way to Wannsee is along the road used for racing, with grand stands each side, and cars have to go at forty miles an hour on it; no wonder the Berliners love movement! Some of the restaurants by the lakeside have dance floors and, in republican Germany, people in bathing dresses leave their canoes to mingle with others in E[illegible]ish evening dress. One of the restaurants is a ship which you go out to, and the win[illegible]wer has a restaurant on the first floor. There are meetings and skating and boxing and yachting and back in the city once more, there are the huge cafés on the Potsdamerplatz. And in the quiet streets between Nurnbergerstrasse and the Kurfürstendamm, families sit by the radio among trees on the lamplit terraces of their flats. But even they do not go to bed. Even they like to feel the movement all round them, and being in Berlin is like being on the inside of one of those crystal balls which reflect everything.

IT is hard to feel out of life in Berlin. The Germans are too friendly and when one enters the cafés, one does not feel sharp stares. They are used to being among people, and they like people being among them. Night is the best time, for at night one comes into one's own. And Berlin, I think, comes into her own at night. There is nothing dark or mysterious about it; even the cream buses seem silver coaches, and in the stations as well as in the cafés, whether you are leaving or arriving, you feel the same atmosphere, of a town laid out to make the most of night. It is what Harold Nicolson calls "the maximum irritant for the nerves corrected by the maximum sedative, and that seems to me ideal. Tiredness is only a habit, and Berlin's cure for that is complete.

ROBERT HERRING.



A CITY OF LIGHT: THE MIDNIGHT RADIANCE OF THE POTSDAMERPLATZ.
Berlin, says Mr. Herring, is the one European city which understands night-lighting. From nightfall the city is in a golden blaze.

* *See London programme 7 p.m. Tuesday.*

Why Accuse Modern Poetry of being 'MISERABLE'?

BESIDES THAT.

IF I could get to heaven
By eating all I could,
I'd become a pig,
And I'd gobble up my food!

Or, if I could get to heaven
By climbing up a tree,
I'd become a monkey,
And I'd climb up rapidly!

Or, if I could get to heaven
By any other way
Than the way that's told of,
I'd 'a been there yesterday!

But the way that we are told of
Bars the monkey and the pig!
And is very, very difficult,
Besides that!

JAMES STEPHENS.

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It would be easy enough to run through one or two of the many anthologies of modern poems, select for quotation the brighter lines and verses, expand the petals a little with artifical breath, and to close with a casual: 'Space forbids more; but here is enough, I believe, etc., etc.' On the other hand, it would be impossible to use this method honestly, except in a volume or a lifetime. For what is Modern Poetry? And what is meant by miserable poetry?

Modern Poetry is a good joke a good dog to kick, and 'miserable' is a thoroughly scornful, belittling, but not libellous, epithet. In the ordinary way it would hardly come the way of third leader-writers, but (I quote) 'No one, who has listened to the deadly way in which even fine verse is declaimed over the wireless, will be at any loss to understand the deep depression. . . .' This is what wireless is doing: it is bringing 'even fine' verse to the ears of our leader-writers And their usual depresson is only being deepened by it. Before the days of brilliant journalism, a man once wrote 'Poetry is the breath and finer spirit of all knowledge. Poets are the trumpets that sing to battle the unacknowledged legislators of the world.' But Shelley was only a poet himself, and he believed in himself as a man set to pierce the shadows that surround humanity—it was humility that made him mention those 'unacknowledged legislators.' Leader-writers desire acknowledgment.

Shelley, of course, wrote ancient and classical poetry, and his works, bound in ... ided leather, stand on many a top shelf fa from kicks. You might, it is true call some of Shelley's own poems sad, or serious, or tragic—but not miserable: the critics have weighed him up and found him worthy, he is dead and accepted. So are Milton, Coleridge, Cowper, Tennyson, Homer, Shakespeare and Wordsworth—all honourable men, to be had in gift editions and otherwise left alone. Modern Poetry is attacked because it may be safely attacked. When Wordsworth was modern he was attacked. It was Wordsworth who wrote that line (now acknowledged to be fine poetry) about the 'still, sad music of humanity. Modern Poetry is poetry about which the critics and the world are not yet agreed. Thus Hardy, though dead is still modern, and Mr A. E. Housman, though living, is an accepted classic Both of these poets do undoubtedly deal with dark and tragic matters, but if some paper-critic were to declare that 'A Shropshire Lad' is a miserable book, he would meet with little popular support. Hardy, I think, might still be safely decried. Yet Mr. Housman's poems are far more concerned with personal unhappiness than Hardy's are.

To meet the general charge against Modern Poetry and to refute it, one has only to recall a few well-known names: W H Davies, Walter de la Mare, Masefield, Bridges, James Stephens, Alfred Noyes, Edith Sitwell—there is all the variety of life in the works of these, and nobody could possibly maintain that misery is their common characteristic. The charge, taken in that literal way, is obviously foolish. Modern Poetry is of exactly the same range as a modern life, it is the voice of modern life, and the little word modern is ready an impertinence. The charge of misery is foolish; but where is the misunderstanding that gave rise to the idea?

There is to be no shirking the facts poetry (including Modern Poetry) does consider dark matters sometimes. Long ago someone put the question: 'Is life worth living?' and poets (who believe that it is) have been trying to prove it ever since. But they are such honest, courageous fellows, so anxious that their faith should be proved true, that the mere answer of the spring leader-writer is not enough. They must get this matter straight here and now with God judgment till the very last ... I hate it if their faith should ever come to be called a foolish optimism. Man's mental answer may, as the saying goes, depend upon the liver; but the real answer, given by man's whole being, the race is beyond doubt We do go on living, eating and marrying to insure against death, in an altogether unequivocal way Martyrs are so passionately possessed with the idea that life is worth living that they willingly die to impress it upon others. Poets have no less courage. They are so sure of the silver day, that they press through the night to meet it. They meet darkness and storm, pitfalls, delays, and evil presences, only to brush them out of the way of the path between men and dawn So Wordsworth made a song out of his deepest grief, drove home the lances of sorrow again, looked Death full in the eyes —

> 'No motion has she now, no force
> She neither hears nor sees;
> Rolled round in Earth's diurnal course
> With rocks and stones and trees.'

This is tragic poetry, and it is plain to see how the poet is driving himself to face the worst aspects and understand them, trying to break his own heart proving his faith. Man is greater than death because he can bear it.

(Continued on page 110.)

THE RIVALS

I HEARD a bird at dawn
Singing sweetly on a tree
That the dew was on the lawn,
And the wind was on the lea;
But I didn't listen to him,
For he didn't sing to me!

I didn't listen to him,
For he didn't sing to me
That the dew was on the lawn,
And the wind was on the lea!
I was singing at the time,
Just as prettily as he!

I was singing all the time,
Just as prettily as he,
About the dew upon the lawn,
And the wind upon the lea!
So I didn't listen to him
As he sang upon a tree!

JAMES STEPHENS

By permission of Messrs Macmillan & Co. Ltd.

DAYS TOO SHORT.

WHEN primroses are out in Spring,
And small blue violets come between;
When merry birds sing on boughs green,
And rills, as soon as born, must sing;

When butterflies will make side-leaps,
As though escaped from Nature's hand
Her perfect quire; and bees will stand
Upon their heads in fragrant deeps;

When small clouds are so silvery white
Each seems a broken rimmed moon—
When such things are, this world too soon,
For me, doth wear the veil of Night.

W. H. DAVIES.

By permission of Messrs. Jonathan Cape Ltd.

THE EAST IN GOLD

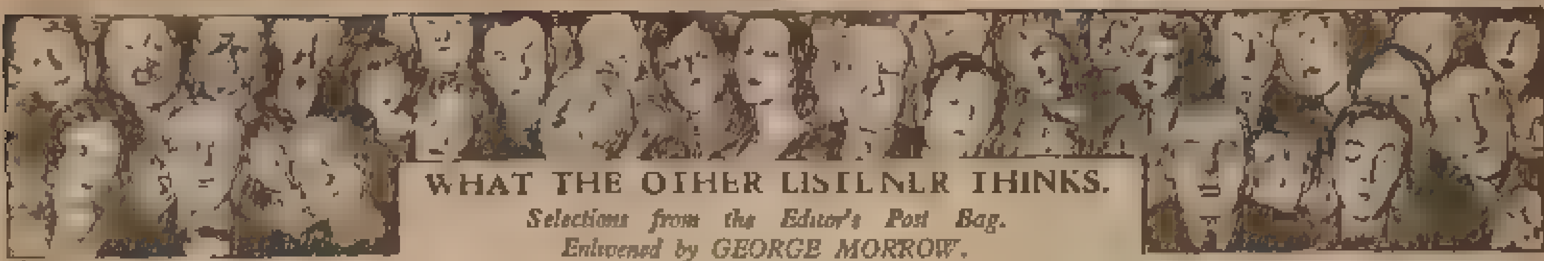
SOMEHOW this world is wonderful at times,
As it has been from early morn in May,
Since first I heard the cock-a-doodle-do,
Time-keeper on green farms—at break of day

Soon after that I heard ten thousand birds,
Which made me think an angel brought a sack
Of golden grain, and none was scattered yet—
To rouse those birds to make that merry din.

I could not sleep again, for such wild cries,
And went out early into their green world;
And then I saw what set their little tongues
To scream for joy—they saw the East in gold.

W H. DAVIES

By permission of Messrs Jonathan Cape Ltd



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW.

THE PURITANS AND MUSIC.

'The Harpsichord' by Mr.

THE SUCCESS OF 'THAÏS.'

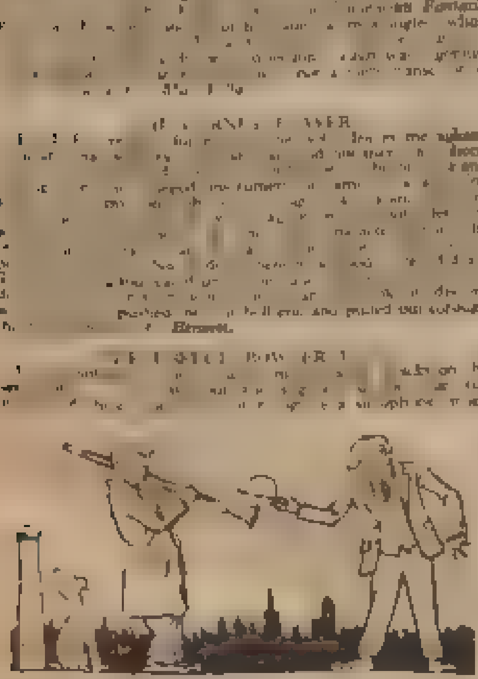
Having for two years waited for the B.B.C. to broadcast Massenet's Opera *Thaïs*, I wish to extend thanks to the B.B.C. ... and artists engaged in that work for a most enjoyable night of music. I would like to pay special tribute to the orchestra, and in particular to the playing of the ballet music.

... future, such as Massenet's *Manon*, ... and *Zaza*, etc.—*Sans-Souci, Dublin.*

WHEN PROGRAMMES ARE 'CUT.'

... correspondent, C. J. Hayes, I also should like

... without, perhaps, very noisy protests. The



THE TALKS FAREWELL.

I feel sure that the question of a suitable

... was adopted by you, so that there may be no question



which you so obviously show in dealing with it. It leaves this

NOTE.—We do get a very large number of letters, but for all that the Editor of *The Radio Times* is always pleased to hear from his readers.—*Ed. 'The Radio Times.'*

... at a moment's notice, as I am of switching ... from one station to another. I should ...

... up to date when he couldn't, ... finding fault are a minority to ... My advice to the B.B.C. is to carry on and pay no heed to them.—*C. E. H. Barton, Woodleigh, Trumpington Road, Great Shelford, Cambs.*

SCOTTISH PREACHERS.

The programmes for Sunday are as a whole excellent, but

... day. On only one occasion have I found incongruous music ...

I beg to endorse the sentiments of Jack Strickland as regards the quantity of part songs, glees, etc., especially by men's

... music man, but, sitting ... I am certain that the ... programmes are not ... listeners.—*Contented*

IRAQ AND PERSIA.

The publication of ... Iraq and Persia has brought ...

... some of the grumblers would like to come with me.—*M. Myers, Upper Norwood, S.E.19.*

IN HOT WATER.

... the country ...

—or any woollen ... washed—do one ...

... this, by all means let them! Why not?—*Ian Maxwell Smith, R.A.F. ...*

'TOEMAA.'



... individuals.—*F. H. A.*



IF WE ALL SPOKE

HAMISH MACLAREN, author of an amusing and colloquially-written satire, 'The Private Opinions of a British Bluejacket,' regrets in this article the gradual disappearance of our expressive dialects.

THE committee for pure English, I forget its right name—but I mean the group of experts who have lately decided that for broadcasting purposes *off* must be pronounced *off*, not *awff*, and *gone* 'gon' rather than *gorn* or *gawn* this committee is, I am sure, doing excellent work, for which, as dutiful listeners, we should all be properly grateful, for English is a beautiful language no doubt the most beautiful and most fully alive in the world, in spite of its having been, as it were, knocked insensible and murdered so many times, in spite, too, [illegible] it has suffered since Chaucer wrote his magical tales—

Of sondry folk, by aventure y-falle
In felaweschipe and pilgrymes were they alle
That toward Caunterbury wolden ryde

Yet, admitting the standardizers' claim on our gratitude, and the seemliness of their desire to watch over the priceless treasure of 'English undefiled,' there is, I feel, room for a few words in support of the other side, that is to say, in championship of the vernacular, or 'English as she is (sometimes) wrote and spoke' by those who are anything but experts. In short, while I as a 'very 'umble' user of the written language must defer to the experts on points of exact knowledge, I do not absolutely trust them to refrain from wringing much of the life-blood, very precious as it is, out of some or our more unconventional words, phrases, and figures of speech Probably they know what they are doing 'but if they don't, well I does,' as Mr What's-his-name said to the other chap. Not possessing a dictionary of quotations I must confess my ignorance as to where that admirable expression of sentiment comes from; but it is to the point—which is what matters—and it has a clear, if slightly arrogant, imputation

I will readily admit that it would be absurd were the regular official announcers, some of whom might have fluency in particular dialects or forms of speech, allowed to give tongue just as they pleased; the result would be bewilderment of Babel in the land and Savoy Hill buried under a snow of protesting epistles next day It is nice to know that on the wireless, if nowhere else, we can be sure of hearing the perfect expression of the language—at least, general opinion seems to be in favour of that, though I am by no means alone, I think in finding absolute infallibility rather dull, for isn't there something rather pleasant in being able to correct the announcer, in telling him scornfully that his pronunciation of so-and-so is all wrong, even though he can't hear you? To be truthful, I find any sort of standardization boring; I like people who make mistakes better than people who don't; but I grant the necessity for rules in order to be on firmer ground for presentation of my theory, which is, that if standardization is made too rigid a principle, or is allowed to infect broadcasting too seriously, then alas! for the English language. For words are like birds: when free they sing and swoop and often do astonishingly beautiful things: but put them in a cage, and all but a few of the tamer sort pine away and die.

The experts, I know, are quite aware of this: for instance, they allow that *forecastle* should be pronounced fo'c'stle, as, of course, it should (rather unnecessary that seems to me—imagine a sailor referring to the fore castle!); but, after all, this, and similar technical words, are merely conventions of a trade, and have nothing to do with real individuality in language. I don't particularly uphold the James Joyce practice of word-coining; all I should like to be sure of is that genuine differences from the normal of speling and pronunciation should be given a fair chance and not smothered out of existence.

Take the Cockney vernacular. There are those who despise and abhor it. Well, let them. But speaking as an alien, that is to say, as one whose true hereditary tongue is the Gaelic, I find it extraordinarily expressive and vital. I should hate to see it done to death; and the more so because I am sure that, were the Cockney way of expression to go, one of the most valuable types of English humour would go with it. I have been convinced of this since some years ago, I became acquainted with the speech and writings of certain Cockney seamen who were my shipmates—humorists and triumphant users of the language to a man. Here, as an illustration of such individual expression, is an extract, doubly pertinent to this article, from the published ejaculations of one William P. Taplow, A.B. who, in his writings,* might be said to epitomize the thought of a certain usually mute section of the English community: I say *might* be said to epitomize,' though I must admit that it is not agreed in all quarters that he does. Mr Taplow records how, as he was sitting quietly in the tap-room of a public-house, 'in come the old wirelies, this morning verse, in regards to the habbits of these tumattows, god dam it these tumattows do not come in my life, I am beyond them, I do not care what they done.' Now, whatever one may think of the value of a wireless talk on tomatoes, it will be agreed, I feel, that the above is an example of forcible writing which could only be weakened by standardization. Mr. Taplow, I may add, pronounces *gone gorn* every time, and I do sincerely hope that nothing will dissuade him from doing so, even should he ever be called upon to give a wireless talk, say, on the ladies of Japan, about whom he knows quite a lot, himself

The influence of broadcasting is already enormous, and it increases almost daily standardization, in consequence, spreads. Perhaps in fifty years' time it will be impossible for anyone to think or talk like that, and though, in one way, this may be to the good, on the other hand, the flexibility and power of the language will certainly have been reduced; and that by no means only as regards its commoner unofficial uses. We should, for example, never again have the faintest hope of hearing such a magnificent announcement, even of a sort much modified by time as that famous West Highland proclamation which began 'Ta-hoy, a ta-hither ta-hoy, three times ta-hoy, and ta hoy! Wheesht! By order of Her Majesty King Sheorge and Her Grace ta Tuke o' Argyll . . . .' Yet there is something truly sublime about that, and does anyone suggest that a sedate 'Inverary calling' sounds anything but flat and anaemic beside it?

My idea, then, is that, to ensure against the ultimate disappearance of individuality in pronunciation, for which the experts are now darkly working, certain times should be set aside when people speaking on the wireless, whether in official or unofficial capacities, should be allowed to break all the rules, and indulge in whatever language they might conceive to be most fitting to the occasion For example, just once a year, at least, I should like to hear the weather prospects for Blackpool relayed in this wise: 'Eh, lahds, but there's a champion graate anti-cyclone coomin' oop over the Atlahntic—ba goom yer, Blackpool's just the place for the week-end' or the News Bulletin beginning: 'Noo, gie's a haud o' yer mugs, till I tell ye a wee bit o' guid news frae Auchtermuchty . . . .' It would be like finding a wild rose growing in a very carefully cultivated formal garden

HAMISH MACLAREN

* W. Hines Taplow . . . by [illegible] author of 'The Private Opinions of a British Bluejacket' [illegible]

IN THE SAME WAY!

One of our present-day poets, **RICHARD CHURCH,** *maintains that language is not a law of nature, to be subject to local whimsies: it is an art, and should be practised with deliberation.*



LANGUAGE is a living force, a spirit, an angel with a sword of protection and, alas, of oppression. For our frailties, it keeps us from the Garden of knowledge; but its presence also guides us to the entrance of the garden. And it is not quite an inexorable spirit. It can be circumvented, and we may pass in to take our share of the fruits of the garden.

A fanciful allegory; but it serves to show that language is a divine being, living and changing as the mind of Man lives and changes, a sensitive Messenger, or Mercury, uniting the individuals into an overspirit, and so enabling Man to triumph over Time, and Space, and Death, his three eternal enemies. The Ancients wisely worshipped this beneficent Force, calling it *Logos*, the Word which was in the Beginning.

People who hold this conception of language, rich with historical and cultural significance must be frightened when they are confronted with a proposal to standardize, to arrest the growth and movement of this godlike being. If I believed that the Advisory Committee on Spoken English was set up by the B.B.C. with this end in view, I should be terror-stricken, until, on second thoughts, the story of Canute and the tide would recur to my mind, to reassure me. That would make me realize that language, too, is a tide whose influence and exfluence obey the moon of our human past, the vast body of experience shining in the ether of Time. That tide cannot be pushed back. But since we live on its shores, we can do something to prevent its pollution by the sewage which drains away from our civilization.

That is what the Advisory Committee is doing. It does not propose to fix our spoken language in an unbreakable mould, preventing growth, change, and flexibility. Its function is to set up a sort of rough-and-ready convention whereby disputable points can be agreed upon. That is its immediate and most practical purpose. It can, however, have another function, and since Dr. Bridges is the Chairman of the Committee, I am convinced that the ulterior function is destined to be the more important of the two. It is to save the language from wanton and avoidable damage; from the decay brought about by the feverish wastage due to the unprecedented speed of the expansion of our industrial and scientific civilization.

We English are a paradoxical people. Our language is one of the most responsive tongues in the world; troubled and glorious with music. Yet no people more grossly abuse the aesthetics of their native speech. I remember once asking my way of a road-mender in Paris. He put down his pick straightened himself, prepared his whole body, and delivered himself of a shapely reply, with gesture and tone nicely articulated. It was a short oration, a work of art by an artist revelling in his medium. For the French people love their language and enjoy practising it.

We are ashamed of ours. We mumble it: we torture our words through our teeth, in a sort of puritanical suspicion of any kind of demonstrable artistry. We bite off the ends of our words as they drop tonelessly from our lips. They are like nothing so much as miserable postage stamps slipping out of a slot machine. Much could be said about the nature of this painful self-consciousness which is the cause of the maltreatment of a sacred and lovely medium, but such a discussion would involve an examination of our religious and moral history, too dangerous a topic.

No layer of English society, and no district, are guiltless of this fault. Cockney or Lancastrian, motor-salesman or slum child; all indulge in this horrible masochism; for that is what it means, since to spoil the beautiful expression of one's thoughts must end in self-torture. If people are lazy or indifferent in pronunciation, or tone-control, they become at last unintelligible, and have to repeat themselves. This leads at once to a nervous self-consciousness and panic, resulting in violent distortions and affectations born of a desire to be heard and to repair the injury to their vanity. It is always humiliating when, after we have uttered some bright and original thought the listener says blankly: 'I beg your pardon?' and we realize that, through lack of care and self-control we have been mumbling our words, chopping off the consonants, and mashing the vowels into a uniform paste.

This is a natural weakness, which imposes itself particularly upon those speaking the Southern dialects, and most of all upon the Cockney. I think that all dialects springing from, or affected by, a modern urban environment, tend to an exaggerated speed and elision of speech. Ears that are jaded by the roar of machinery and traffic; throats strained by competition with it, how can right speech and audition come from these? The factory, the crowd, and the city street, destroy the meaning of silence, that twin-sister of sound. Without a nice sense of the value of silence, we cannot hear the subtle pauses between words and syllables giving firmness and *bones* to the phrasing. How painful it is to hear a London girl confide to her friend: 'Mi blo kay nef aw mi!' Which, being interpreted, means, 'How wonderful is my beloved.' That is an example of what we all do, in varying degrees. Sometimes it has a veneer put on it, according to the suburb, or the social leanings of the speaker.

Imposed on this shaky foundation is another influence, that of the American kinema-caption. The evil power of this thing; its traditionless humour, its illiterate construction, its materialistic significance, is creeping over all our dialects. The provincial features, relics of special historical and geographical experience, are being slurred over, and their unique grammatical possessions—such as the use of the second person singular, and of case and tense endings—dropped altogether. Not only an alien vocabulary, but also inflexion, are making our language more and more metropolitan, just as the unctuous and slippery derivations from the jazz dance have ousted the rhythms native to the temperament of our people. The influence is the same. Our speech rhythms are becoming identical with the jazz rhythms, greasy and invertebrate.

Here, somewhat roughly expressed, is the reason why I believe it to be necessary at the present moment in the history of the development of our language, for some sort of Arbitration Committee to be set up, which shall influence the speaking of English so far as it can by means of the radio. On pronunciation and speed of speech depends much of our mental discipline, for care in the formation of words leads to care in the choice of words, and a well-chosen word presupposes a considered and finished thought. The mere existence of the Committee is a good thing, since it makes us *perform* words inquisitively, in the effort to discover, perhaps for the first time, how we have been habitually and blindly delivering these musical counters.

No member of the Committee will contend that the suggested pronunciations are to be unalterable. Time and circumstance alter them, just as the accent of notes in music is altered. Dr. Johnson, sitting in Mrs. Thrale's summer-house at Streatham, drank innumer-

(Continued on page 107.)

5GB Calling!

SYMPHONY CONCERT AT BIRMINGHAM.

Dr. Malcolm Sargent to conduct City Orchestra—'The Monkey's Paw' More 'First Broadcast' Performances—Newcomers to Birmingham Vaudeville Musical Talent from Nottingham.

The City of Birmingham Orchestra.

THE second of the winter series of Symphony Concerts is being relayed from the Birmingham Town Hall at 7.30 p.m. on Thursday, October 24, the guest conductor on this occasion being Dr. Malcolm Sargent, one of the busiest of English conductors. The programme contains Elgar's *Symphony No. 1 in A Flat*, Gluck's Overture—*Alceste*, and Rimsky-Korsakov's *Coq d'Or* Suite

A Thriller

THOSE listeners who find pleasure in having their 'hair raised' should not fail to listen at 10.15 p.m. on Tuesday, October 22, when *The Monkey's Paw* is being produced in the Birmingham Studio. The author, W. W. Jacobs, is most widely known, perhaps, as the creator of [illegible] type of character in his delightful short stories, but this little [illegible] has been to have a sense of the gruesome as well as the humorous, and it is only to those who care for the former that *The Monkey's Paw* will appeal.

The Works of Liszt.

THE Birmingham Studio Orchestra has already a long list of first broadcast performances to its credit, and on Saturday October 26, will add two more works to a programme devoted entirely to the works of Liszt. The overture to *The Legend of St. Elizabeth* and the symphony to Dante's *Divine Comedy* will both receive broadcasting baptism on this occasion. The *Faust Symphony* is promised for a later date.

An Edward German Programme.

AN interesting Edward German programme will be broadcast on Thursday, October 24 by the Birmingham Studio Chorus and Orchestra with the assistance of well-known Birmingham soloists. Two of Sir Edward's most famous [illegible], Act I *Merrie England* and Act II *Tom Jones* will be presented. The music of these operas is always popular for its melodies and best-remembered songs, but students appreciate more to praise opera than criticise comedy.

Musical Comedy Excerpts

DITTIES from the musical comedies are always acceptable and be accepted on the programme on Wednesday, October 23 at 9 p.m. are certain to be popular as they do, selections from such well known [illegible] as *Our Miss Gibbs*, *The Arcadians*, *Miss The Indian Princess* and others from [illegible] *Gipsy Girl*, *Southern Maid*, *The Maid* and others. The soloist in each case is Olive Groves, who undoubtedly has a great reputation for successful broadcast musical comedy.

A Violinist and a Tenor.

PAUL BELINFANTE, the violinist who plays in the Light Music programme at 6.30 p.m. on Monday, October 21 has established a big reputation as a musician in this country. He has held the post of Musical Director at the Royal Hall, Harrogate, and has toured in many of the more important musical centres which are incorporated with holiday resorts in the country. The other soloist in the same programme is Fred Kiesen, tenor who began his serious musical career with the Carl Rosa Company at the age of eighteen. He afterwards sang with the George Edwardes Company and later has been associated with the Canadian National Radio Station at Vancouver, B.C.



THE LEICESTER IMPERIAL BAND.

Another of the many well-known musical combinations in the Midlands to visit the Birmingham Studios. This Band will be heard by 5GB listeners on Friday, October 25.

Two Hours of Vaudeville.

IN the first of these hours on Monday, October 21, at 9 p.m. we find newcomers to our Birmingham Studio to be persons of Alec Moll, Owen Vaughan, and Ann Bradley. I had the pleasure of seeing and hearing the former, along with other members of the Moll family, in a [illegible] holiday [illegible] a few months ago, and if Alec and his partner get their part of the show over the other artists will be very much [illegible] for the [illegible]. Vaughan Owen is [illegible] of a merry ten [illegible] Ann Bradley too, is the lucky possessor of lots of personality which she never fails to impart to her songs. Cyril Simms has Jack Warner who will [illegible] Scots sketch. He [illegible] story of his first broadcast from a provincial music-hall. When he got back [illegible] but he [illegible] old boy and grandson, who had been [illegible] to the hotel [illegible] boy couldn't be seen he was a spoof. He sang and spoke at points and boy and used his solos on the concertina. He had great difficulty in convincing them that he had been playing on a humble mouth-organ. Included in the Vaudeville hour on Friday, October 25 are those old favourites Jean Hartley and George Barker. It is Jean who sings [illegible] for some time a period of Manchester delights by [illegible] and George plays her accompaniments on the pianoforte. The first of these programmes will be supported by Philip Brown's Dominoes Dance Band and the second by the Miami Band.

It's a Way They Have—

ROBERT MAITLAND, who sings in the Orchestral Concert on Tuesday, October 22, has toured extensively in America and tells an amusing story of life in the Middle West. On the previous evening he had sung in oratorio, and was leaving his hotel to catch his train when he was confronted by an old gentleman of the ancient mariner type who demanded: 'How many registers has a soprano?' Being cautious, Mr. Maitland inquired 'Which soprano?' Whereat the old man gave vent to several rounds of hysteric laughter and, clapping him on the shoulder said 'You're the goods, my boy, you're the goods! I knew when ye had sung only four bars that you were the president o' that shooting-match last night— [illegible] — one [illegible] same from [illegible] no dim-flam, yet ye had it all tied up with your heart-strings, my boy—Lincoln would have been tickled to death to have heard ye — and [illegible]

—In the U.S.A.

BEING [illegible] the American idiom, Mr. Maitland demanded of his interlocutor, 'When does the next train ooze out of this old oilcan?' (He was in what is known in the States as an oil-city). Mr. Maitland was assured that he would reach Cincinatti in a bit under twenty-four hours and that the train would be sure to arrive within a few hours of scheduled time. The stranger accompanied the singer to the station and the last Mr. Maitland saw of the old warrior was his tall figure—well over six feet in height—yelling good bye and shouting 'One register up, my boy, one register—good old England, good old England!'

Nottingham Artists.

THE first hour of the day's broadcast on Saturday, October 26, is provided by three Nottingham artists—Una Truman (pianoforte), Joseph Hitchenor (violinist), and Frederick Hodgkinson ('cellist). Although this is not their first microphone appearance at the Birmingham studios, we welcome them again as representatives of the musical talent of another city included in the area covered by the Midlands region.

A Leicester Band.

CASTING our net further afield throughout the Midlands region, we are bringing in the Leicester Imperial Band on Friday, October 25. This is a brass band conducted by Mr. H. S. Riffe, which numbers amongst its successes at Crystal Palace and Belle Vue, two challenge shields. The band is providing a frankly popular programme to which Percy Thompson (baritone) contributes two groups of songs.

In the Public Eye



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3.30
THE GERSHOM PARKINGTON QUINTET

SUNDAY, OCTOBER 13
2LO LONDON & 5XX DAVENTRY

[illegible] kcs 356.3 m.) 293 kc/s 1,554.4 m.)

9.5
A MILITARY BAND CONCERT

10.15 a (*Daventry only*) Time Signal, Greenwich. Weather Forecast

3.30 A CONCERT

The Gershom Parkington Quintet
Elsie Suddaby (*Soprano*)
Eric Marshall (*Baritone*)

Quintet
Selection, 'Carmen' ..... *Bizet*

3.45 Elsie Suddaby
Was not I once like a tender blade that sprang? ..... } *Tchaikovsky*
A Legend .....

3.52 Quintet
Suite, 'Carnaval Mignon' ..... *Schytt*

4.5 Eric Marshall
Non più andrai (So, Sir Page) ('Figaro') *Mozart*
Bindoo Song ..... *Bemberg*

4.12 Quintet
Sérénade à Columbine ..... *Pierné*
Rustle of Spring ..... *Sinding*
Rondo ..... *Mozart*

4.23 Elsie Suddaby
Air de Lia ('The Prodigal Son') ... } *Debussy*
Mandoline .....

4.30 Quintet
Rhapsody No. 2 ..... } *Brahms*
Intermezzo .....

4.40 Eric Marshall
Marie, my Girl ..... *Aitken*
Gentleman of France ..... *Lugi*

4.48 Quintet
Selection 'Coppelia' ..... *Delibes*

5.0 Duets for Two Pianofortes
Played by Ethel Bartlett and Rae Robertson

Sonata in D ..... *Mozart*
Allegro con spirito—Andante—Allegro molto

The Poisoned Fountain } *Bax*
Hardanger .....

Mazurka ..... *Glière*
La Adoratrice *Arensky*

(*For 5.30–8.45 Programmes see opposite page*)

8.45 (*London only*)
The Week's Good Cause
Appeal on behalf of the Invalid Kitchens of London by Lady Muriel Paget

The Invalid Kitchens of London were founded in 1905 for the assistance of women recovering from child-birth, convalescents from hospitals and dispensaries, phthisical cases pending admission to sanatoria, and other cases of illness. Each case is investigated by a competent secretary, who is a trained Welfare worker, and is considered by a local Committee, which is representative of the Health and Welfare Organisations working in the district. The work during the last 21 months has been heavy and constant, 114,938 dinners having been served to nearly four thousand invalids. Recipients contribute to the cost of the dinners, according to their ability to pay; thus the system is based on self-respect and self-help. The cost of administration, however, necessarily remains considerable but if this good work is not only to be continued but increased, the income must be improved. To lose the full benefit of the success achieved by reaching those who truly deserve the help [illegible]

Donations should be sent to the Hon Secretary, The Invalid Kitchens of London, 1, Montague Street, Bloomsbury Square, W.C.

8.50 'The News'
Weather Forecast: General News Bulletin
Local News: (*Daventry only*) Shipping Forecast

9.5 A MILITARY BAND CONCERT
Hardy Williamson (*Tenor*)
Arnold Trowell (*Violoncello*)
The Wireless Military Band
Conducted by B. Walton O'Donnell



Tonight, at 8.45, Lady Muriel Paget appeals on behalf of the Invalid Kitchens of London.

Band
Marche Slave ..... *Berlioz*
Overture 'Cleopatra' ..... *Mancinelli*

Mancinelli had the unexpected good fortune to be promoted from the ranks of music to take a position of command, and the ability to profit by his good fortune. He was principal violoncellist in one of the Rome theatres when, in 1874, it was suddenly left without a conductor. He was asked to fill the vacant place, and conducted Verdi's *Aida* with such success that his position was immediately assured. For the rest of his busy life—he died in 1921—he was occupied as conductor and composer, and for a time the London musical world knew him well. He came here in 1886 and conducted performances of the classics and of some of his own music. In the following years he appeared frequently as Covent Garden as conductor, and more than once had music of his own performed at the Norwich Festival. Madrid and New York also welcomed him as operatic conductor, and his own music has been given in most of the principal centres in Europe.

The Overture to *Cleopatra* was written for a production of a play of that name by Cossa, Mancinelli providing also incidental music. The Overture opens with a solemn and very simple chant, beginning in two parts on the strings, and gathering strength and volume with more elaborate accompaniment gradually added. There is another melody, a little later, in which woodwinds and strings both share, and then the simplicity of the opening chant is heard again, but now with full accompaniment, and the Overture closes with hurrying speed and big emphasis.

9.20 Hardy Williamson
Go, Lovely Rose ..... *Quilter*
When thy blue eyes, Beloved ..... *Lawes*
Tecos ..... *Oscar Rasbach*
The Sea Gypsy ..... *Head*

9.28 Band
The Four Visions (Incidental Music to 'Faust') ..... *Coleridge-Taylor*
Helen; Cleopatra, Messalina, Margaret
Intermezzo, Op. 18 ..... *Arensky*

9.40 Arnold Trowell
Creole Song } *Trowell*
Caprice Viennois }
Nocturne in E Flat ..... *Chopin*
Mazurka (No. 1) ..... *Popper*

Arnold Trowell is known as one of the most brilliant of living violoncellists, and as a singularly successful teacher of his instrument, of which he is professor at the Guildhall School of Music. He has, however, composed much interesting music of his own, chiefly orchestral, and for his own instrument. He has done notable work, too, in editing older violoncello music.

Born in New Zealand, he studied in Germany and at Brussels, where he won a prize for violoncello and where he made his first appearance as a soloist. He has toured extensively, but since 1907 his home has been in this country.

9.55 Band
Tone Poem, 'Carnival in Paris' ..... *Svendsen*

10.7 Hardy Williamson
Within a Garden Rosery } *Haydock*
There is no Mount, so High }
Snow }
Folksong }

10.15 Band
Second Suite ..... *Holst*
March (introducing 'Swansea Town' and 'Cherry Ripe'), Song without Words 'I Love my Love' (The shepherd's Song, Jane Shore in the Dungeon introducing 'Green Sleeves')

The leading composers have for the most part neglected the Military Band, as though so popular a medium were unworthy of their best ideas. Times are changing, and more and more the great composers are realising that the band is in every way as well adapted for presenting their music as the concert orchestra may do.

Gustav Holst is among the few modern British musicians who have given the Military Band a fair share of their best work, composing, among other things, two vigorous and exceedingly popular Suites for it. The second one is largely based on folk tunes, as the names of the movements set forth, and the only further point of interest for listeners is that the two tunes which are so cunningly welded together in the last movement are the ones which Holst uses so happily in his *St. Paul's Suite* for strings also.

10.30 Epilogue
'Lord, What is Man?'
'His Warrant'

5.45
THIS WEEK'S BACH CANTATA

THE DAY OF REST

Sunday's Special Programmes.

From 2LO London and 5XX Daventry

8.0
A SERVICE FROM ST. MARTIN-IN-THE-FIELDS



The Rev. PAT McCORMICK gives the address at tonight's service from St. Martin-in-the-Fields

(For 3.30–5.30 Programmes see opposite page)

5.30 **BIBLE READING**
[illegible] IX
'Gathering Clouds'
Acts xx. 1–20

5.45–6.15 app. **CHURCH CANTATA** (No. 180) BACH
'SCHMÜCKE DICH, O LIEBE SEELE'
(Rise, O soul, this happy morning)
Relayed from the Guildhall School of Music

The Singers:
ELSIE SUDDABY (*Soprano*)
DORIS OWENS (*Contralto*)
TOM PURVIS (*Tenor*)
STANLEY RILEY (*Bass*)
THE WIRELESS CHORUS

The Players
FRANK ALMGILL (*Flute*)
AMBROSE GAUNTLETT (*Violoncello*)
EUGENE CRUFT (*Bass*)
LESLIE WOODGATE (*Organ*)
THE WIRELESS ORCHESTRA
(Flutes, Oboes and Strings)
Conducted by STANFORD ROBINSON
(See below)

Cantatas for the next four Sundays are:—
Oct. 20. No. 38—Aus tiefer Noth schrei ich zu dir. ([illegible] depths of woe)
Oct. 27. No. 80—Was soll ich aus dir machen, Ephraim? ([illegible])
Nov. 3. No. 139—Wohl dem, der sich auf seinen Gott (Blessed be he that trusteth in his God)
Nov. 10. No. 26—Ach wie flüchtig, ach wie nichtig (Ah, how fleeting, ah, how worthless)

7.55 **A RELIGIOUS SERVICE**
From St. Martin-in-the-Fields
THE BELLS

8.0 *Order of Service:*
Hymn, 'Thou, Whose almighty word'
Confession and Thanksgiving
Psalm 24
Lesson
Psalm 100
Prayers
Hymn, 'The God of Love my Shepherd is'
Address, The Rev. P. McCORMICK
Hymn, 'At Even when the Sun was set'
Blessing

(For 8.45–10.30 Programmes see opposite page)

10.30 **Epilogue**
'LORD, WHAT IS MAN?'
'HIS WARFARE'

(For details of this week's Epilogue, see page 125.)

10.40–11.0 *(Daventry only)*
The Silent Fellowship
S.B. from Cardiff

THIS WEEK'S BACH CANTATA.

CANTATA No. 180.
'SCHMÜCKE DICH, O LIEBE SEELE'
(Rise, O Soul.)

THIS Cantata is founded on a [illegible] hymn by Johann Franck (1618–1677), one of the greatest of the old German hymn writers of the Reformation era. The same melody inspired one of Bach's noblest choral-preludes, the one of which Mendelssohn said to Schumann that if life had robbed him of all hope and faith, that [illegible] alone would restore it. Schumann's admiration of it was no less sincere, and musicians since his day have been of the same mind.

The great opening chorus is pervaded by a feeling of mystery, delicately, even tenderly, presented. The thought of the soul's adornment is reflected too, in the accompaniment, where three flutes have a gentle, swinging, triplet figure. As Sir Hubert Parry said, Bach was clearly at work here on one of his favourite melodies.

The Tenor aria which follows is in striking contrast to the contemplative mood of the first chorus; a sense of joy and of haste, suggested by the words, is admirably depicted by the flutes; it plays a lively form of one of Bach's motives of gladness.

In a beautiful arioso, the Soprano voice [illegible] a version of the chorale, following it with a noble hymn of praise round which the [illegible]

The chorale at the end is dignified and simple.

(The text is reprinted from the Novello Edition, by courtesy of Messrs. Novello and Co., Ltd.)

I.—Chorus

[illegible]
[illegible] own light be thine adorning; let thy sins no longer [illegible] thee.
[illegible] how so unworthy [illegible]
[illegible] is not so far above thee, but that He [illegible] love thee.

II.—Aria (Tenor):

Rejoice, O soul, and [illegible] who stands and waits for thee and open now the door, and greet Him there, in all humility. Be [illegible] now. What though thy debts be heaviness [illegible] knowledge [illegible] O Lord!

III.—Recitative (Soprano):

[illegible] There is nothing so dear for all the gold the world doth hold is this and dross beside it. Whom [illegible] we hunger. He who led us in the wilderness can feed us. Ah, we thirst, till His compassion [illegible] and speak our pardon.

IV.—Recitative (Alto)

[illegible] fear and joy [illegible] Afraid [illegible]

V.—Aria (Soprano):

[illegible] and thy King. For his mercy never endeth, Who came down with us to dwell and His Majesty transcendeth all that tongue can tell.

VI.—Recitative (Bass):

[illegible] didst take it on that night, and break it, and to Thy disciples give, saying, 'Do this in remembrance of Me.'

VII.—Chorale.

[illegible] in Thy steps, [illegible]
Thou, our strength and our salvation, call us [illegible]

Lord of pow'r and knowledge, hear us at Thy table now be near us,
Make us, of Thy love and pity, heirs of Thine eternal city.



THE THOMASKIRCHE at Leipzig, where Bach was for many years choir-master

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PROGRAMME OF CONCERT 13th OCTOBER, 1929.

From 6-8 p.m. (380 metres)

1. Joyeuse Marche .....*Chabrier-Rudd*
2. Ouverture Zampa .... *Hérold-Salabert*
3. Intermezzo Calin ....*Delmas-Chapelier*
4. Roses du Matin (Sérénade) *Maony-Bercily*
5. La Fille du Regiment (Fantasie) *Donizetti-Tavan*

ENTR'ACTE; GRAMOPHONE MUSIC.

1. Jalousie—Tango tzigane . . . . *Gado*
2. Tango Hongrois . . . . . *Yre*
3. Podesta—Tango . . . . . *Branch.*
4. Canunito—Tango .....*Filiberto*
5. El Sabio—Tango ..... *Canaro*
6. Fontaine Lumineuse (Valse) .. *Waldteufel*
7. Serenade Espagnole *Chaminade-Charmettes*
8. Robert le Diable (Selection) *Meyerbeer-Tavan*
9. Les " Pourquoi " d'Eve l'Operette, " Pom Pom " .....*Bétove-Rudd*
10. Ballet des Heretiques ....*Hérold-Levault*

Notes of special K-B Programmes will appear each week in the advt. columns of RADIO TIMES and will be announced in the windows of K-B Dealers.

★

SUNDAY, OCTOBER 13

5GB DAVENTRY EXPERIMENTAL

626 k/cs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 ORGAN MUSIC

Played by REGINALD GOSS-CUSTARD

Relayed from the Bishopsgate Institute

For [illegible] ..... *Lux*

M[illegible] ..... *Mendelssohn*

[illegible] Music ..... *Lemare*

A[illegible] ..... *Bach*

4.0 An Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

CORA ASTLE (*Pianoforte*)

ANDREW CLAYTON (*Tenor*)

ORCHESTRA

Prelude, 'Romeo and Juliet' ..... *Tchaikovsky*

ANDREW CLAYTON and Orchestra

Recit. 'Immortal Sole' and Aria 'Where'er you walk' from the Opening Scene of 'Acis and Galatea' ..... *Handel*

CORA ASTLE and Orchestra

Andante (leading to Allegro) and Allegro Brillante from Concerto in E. Op. 59 ..... *Mendelssohn*

4.40 ORCHESTRA

Three Fanciful Etchings ..... *Ketelbey*

ANDREW CLAYTON

Like a Bird ... } *Brahms*
Lilac ... }
My heart [illegible] }

There is my Heart ..... *Schubert*

ORCHESTRA

Two Hungarian Dances ..... *Brahms*



Father PAUL, of the Franciscan Monastery at Olton, conducts tonight's service from Birmingham.

BRAHMS' Hungarian Dances must be well known to countless listeners who have very little interest in the rest of his work. He was not a Hungarian himself but the verve and rhythm of their dances and folk songs interested him keenly all his musical life. And he made use of them in many ways in his own works. It is supposed that his interest in them was first aroused when, as a young man, he went on tour with the Hungarian violinist Remenyi, and that may well be true. Remenyi was himself an enthusiast in the folk music of his own country and played many of the native airs so that Brahms heard them in all their native vigour and charm.

The Hungarian Dances appeared first as pianoforte duets, for two players at the one keyboard, and they soon became so popular all over the world that arrangements of them in all manner of other ways quickly came into being. The great Joachim arranged them for violin, and Piatti for violoncello, with pianoforte accompaniment, and orchestras and Military Bands everywhere seized on them as splendid additions to the popular repertory.

There can be but few listeners to whatever kind of programme who have not heard and enjoyed some of them.

5.10–6.30 CORA ASTLE

Study in Form of a Waltz, Op. 52 *Saint Saens*
Three Ecossaises, Op. 72, No. 2 ..... *Chopin*

ORCHESTRA

Ballet Music, 'Hérodiade' ..... *Massenet*

THE Bible story of Herod and Salomé has been used several times as the plot for operas, and in Massenet's version is set forth with such grim realism that when the Opera was produced in English several changes had to be made before it was thought to be fit for a British audience. The music, however, is rich in all those qualities of melodious charm which Massenet had at command, and the ballet music gave him opportunities of which he knew better than most operatic composers how to take full advantage. Its popularity has always been assured, whether as a part of the opera, or as concert music.

8.0 A RELIGIOUS SERVICE

(From the Birmingham Studio)

Conducted by Father PAUL, O.S.F.C. (of the Franciscan Monastery, Olton)

Order of Service

Prayers

Kyrie Eleison from Mass, 'O admirable Commercium' ..... *Palestrina*

Discourse

Mandatum Novum do vobis (A New commandment I give) ..... *Byrd*

Adoro Te devote (Devoutly I adore Thee) ..... *Hasler*

Sicut cervus desiderat (As the hart pants) ..... *Nanini*

Audi benigne conditor (Listen to the Voice of my Prayer) ..... *Byrd*

Ave verum corpus natum (Hail to Thee, true Body) ..... *Mozart*

Jubilate Deo, omnia terra (Rejoice in the Lord, all the earth) ..... *Byrd*

The Music by the Choir of the Edgbaston Oratory, Birmingham

Under the direction of the Rev. ROBERT EATON

8.45 'The Week's Good Cause'

(From Birmingham)

An Appeal on behalf of the Invalid Children's Aid Society by Mrs. AGNES TAUNTON

(Contributions should be forwarded to Mr. Frank Matthews, 66, Elm Road, Bournville, Birmingham)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

MARK RAPHAEL (*Baritone*)

THE HART HOUSE STRING QUARTET

QUARTET

Quartet in D ..... *Franck*

9.45 MARK RAPHAEL

Since my dear .. .. } *Purcell*
I attempt from love's sickness to fly .. }

Wer sein holden Lieb verloren (Who has no [illegible] love hath lost) ..... } *Wolf*
Ach, in Maien war's (Alas, it was in May) }

Après un Rêve (After a Dream) . . *Fauré*

Cheveux de Bois (Wooden Horses) . . *Debussy*

10.5 QUARTET

Quartet in C, Op. 13, No. 3 ..... *Haydn*

10.30 Epilogue

(From Birmingham)

(*Sunday's Programmes continued on page 101*)

9.0 THE HART HOUSE STRING QUARTET

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Sunday's Programmes continued (October 13)

5WA CARDIFF. 968 kc/s. (309.8 m.)

3.30 Gems from Oratorio

National Orchestra of Wales
(Cerddorfa Genedlaethol [illegible])
(Leader: Louis Levitus)
Conducted by Warwick Braithwaite

Overture ... Samson ... *Handel*

This oratorio of *Samson* followed *The Messiah* [illegible] work was finished. Italian opera, in which Handel had won so many successes, had fallen [illegible] Jubilee [illegible] 1743, enjoyed a run of only three performances. Henceforth it was oratorio and purely instrumental music in which his tireless energy was to find scope: the composition of *The Messiah* occupied him for only some three weeks, and *Samson* was composed almost as speedily. It had its first performance at Covent Garden Theatre in February, 17[illegible]

The Overture is in the three sections which [illegible] of the period: [illegible] as a minuet in rhythm and spirit) and a bustling, energetic fugue.

Margaret Francis (Soprano) and Orchestra
Hear ye, Israel { Eliyah } *Mendelssohn*

Orchestra
Hallelujah Chorus ('The Messiah') ... *Handel*

William Parsons (Baritone) and Orchestra
Why do the Nations ('The Messiah') ... *Handel*

Orchestra
Introduction [illegible] ... *Mendelssohn*

Margaret Francis, William Parsons and [illegible]
Help me, Man of God ('Eliyah') ... *Mendelssohn*

Orchestra
Benedictus (Mass in D) ... *Beethoven*

(Violin Solo, Louis Levitus, William Parsons and Orchestra
Rolling in Foaming Billows ('The Creation') ... *Haydn*
It is Enough [illegible] ... *Mendelssohn*

Orchestra
Largo ... *Handel*
Andante Allegro ('St. Elena al Calvario') ... *Leo*

Margaret Francis and Orchestra
I know that my Redeemer liveth ('The Messiah') ... *Handel*
Recit. and Air, 'I will extol Thee' ('Eli') ... *Costa*

Orchestra
Overture, 'Solomon' ... *Handel*

5.0–6.15 app. *S.B. from London*
7.45 *S.B. from Swansea*
7.50 *S.B. from London*

8.45 The Week's Good Cause

An Appeal on behalf of the Lord Mayor of Bristol's Wireless for Hospitals Fund by Councillor F. C. Lewis

8.50 *S.B from London*
9.0 West Regional News
9.5 *S.B. from London*
10.30 Epilogue
10.40–11.0 The Silent Fellowship
Relayed to Daventry

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

3.30–6.15 app. *S.B. from London*

7.0–7.45 A RELIGIOUS SERVICE
In Welsh

Relayed from The Underground Chapel at the Mynydd Newydd Colliery, Fforestfach, Swansea

Trefn y Gwasanaeth
Dechreuir y Gwasanaeth drwy ganu y Dantem ar y geiriau
Cydanedd yr angylaidd Gôr, a llwythau dynol cyw
Adrodd y hedweryddi bornod o'r Actau, gar [illegible]
Emyn, 'Yngeymod pawb i lawr'
Gweddi, gan David Hoorus
Emyn, 'Mae Duw yn llond pob lle'
Gweddi, gan D. Morris Jones
Emyn, 'Dyma Gariad fel y Moroedd
Gweddi, gan John Evans
Emyn, 'Dan dy feddith with ymadael'
Y Wenedl Apostolaidd

7.50–8.45 *S.B. from London*



WORKING AT THE COAL FACE

A remarkable photograph taken in one of the galleries of the Mynydd Newydd Colliery, Fforestfach. A service in Welsh from the little underground chapel in the colliery, where the miners have held a service every Monday morning for very many years, is being relayed and broadcast from Swansea and Cardiff this evening.

8.50 Weather Forecast, News
S.B. from Cardiff
9.5 *S.B. from London*
10.30 Epilogue
10.40–11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.30–6.15 app. *S.B. from London*
7.55 *S.B. from London*

8.45 Appeal on behalf of the Salisbury General Infirmary by the Right Worshipful the Mayor of Salisbury (A. Salisbury Jones, J.P.)

8.50 *S.B. from London* (9.0 Local News.
10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.30–6.15 app. *S.B. from London*
7.55–8.45 *S.B from London*
8.50 *S.B. from London* (9.0 Local News)
10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3.30 A Light Orchestral Concert

The Northern Wireless Orchestra
Wilfred Bixdle (Tenor)

6.0 6.15 app. *S.B. from London*
7.55 *S.B. from London*

8.45 The Week's Good Cause
An Appeal on behalf of the Hull Hospital Sunday Fund, by the Lord Mayor of Hull, Councillor Bernard Pearlman, J.P. *S.B. from Hull*

8.50 Weather Forecast. News
9.0 North Regional News

9.5 Band Music and Famous Hymns

St. George's (Bolton) Church Choir
Directed by Thomas Booth
Accompanied by The Irwell Springs Band
Conducted by Harry Barlow

Praise, my Soul, the King of Heaven (A. and M., No. 208)
O Jesu, Thou art standing (A. and M., No. 198)
Praise to the Holiest in the Height (A. and M., No. 172)

Band
March, 'B.B. and C.F.' ... *Hume*
Overture, 'The Barber of Seville' ... *Rossini*

Choir and Band
For ever with the Lord (A. and M., No. 231)
Chorus, 'With Proud Thanksgiving' ... *Elgar*
How bright these Glorious Spirits shine (A. and M., No. 438)

Band
Duets for Two Cornets
I would that my [illegible] ... *Mendelssohn*
[illegible]
(Soloists, C. Jones and [illegible])
Grand Selection of Works by Meyerbeer

Choir and Band
O Love that wilt not let me go (New Congregational Hymn Book)
Just as I am without one plea (*Booth*, A. and M., No. 255)
Abide with me (A. and M., No. 27)

10.30 Epilogue

Other Stations.

NEWCASTLE. 1,149 kc/s. 261.1 m.

3.30–6.15 app.—S.B. from London. 7.55—S.B. from London. 8.45 The Week's Good Cause. Appeal on behalf of the Newcastle Diocesan Maternity Scheme by the Lord Bishop of Newcastle. 8.50—S.B. from London. 10.30 Epilogue.

5SC GLASGOW. 752 kc/s. (398.9 m.)

3.30–6.15 app.—S.B. from London. 7.55—S.B. from London. 8.45 The Week's Good Cause. Appeal on behalf of the Scottish Council for the Blind by the Rt. Hon. the Lord Provost of Glasgow. 8.50—S.B. from Edinburgh. 9.0—Scottish News bulletin. 9.5—S.B. from London. 10.30—Epilogue.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

3.30–6.15 app.—S.B. from London. 7.55—S.B. from London. 8.45—S.B. from Edinburgh. 8.50—S.B. from London. 9.0—S.B. from Glasgow. 9.5—S.B. from London. 10.30 Epilogue.

BELFAST 1,238 kc/s. 242.5 m.)

3.30–6.15 app.—S.B. from London. 7.55–8.45—S.B. from London. 8.50—S.B. from London. 9.0 Regional News). 10.30 Epilogue.

9.20
BERNARD SHAW
GIVES HIS
POINT OF VIEW

MONDAY, OCTOBER 14

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.50
THE HART HOUSE
STRING
QUARTET

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) Time Signal from the Royal Observatory, Greenwich

11.45 'Commonsense in Household Work.—VI. Mrs. Winifred Spielman Raphael: 'Clever Cleaning'

12.0 (*Daventry only*) Gramophone Records

11.0–11.30 (*London only*) Experimental Television Transmission by the Baird Process

12.0 A Ballad Concert
Winifred Campbell (*Soprano*)
Spence Malcolm (*Violin*)

12.30 Organ Music
Played by
Edward O'Henry
Relayed from Trocadero Cinema

1.0 Light Music
Mascagni and his Orchestra
From the May Fair Hotel

1.0 (*Daventry only*) Pianoforte Interlude

1.15-2.0 (*Daventry only*) The National Orchestra of Wales
S.B. from Cardiff

2.0 FOR SCHOOLS
Professor Harold E. Butler: 'Latin Reading—Virgil; Cicero; Horace'

2.20 Interlude

2.30 Miss Rhoda Power: 'Days Out. The Middle Ages—IV, Boon Days in the Village'

3.0 Interlude

3.5 Miss Rhoda Power: Stories for Younger Pupils—IV, Why the Hare has a Split Lip (Retold)

3.20 Interlude

3.25 (*Daventry only*) Fishing Bulletin

3.30 Dance Music
Jack Payne
and The B.B.C. Dance Orchestra

4.15 Light Music
Alexander de Clos
and his Orchestra
From the Hotel Cecil

5.15 The Children's Hour
Piano Solos played by Cecil Dixon
'No Wings,' from 'Five Children and It' (*E. Nesbit*)
Selections from the 'Little People's Song-book' (*Arranged*), sung by Vivienne Chatterton
'The Sea Horses' (*Stephen Southwold*)

6.0 'Careers for Boys and Girls'—II. Mr. F. E. Dacey, Principal of the L.C.C. School of Building, Brixton: 'Building'

Mr. F. E. Dacey is Principal of the London County Council School of Building, Brixton. In this talk, the second of the series, he will explain some of the developments which have just occurred in connection with openings in the building trade.

6.5 'The First News'
Weather Forecast; Greenwich Time Signal; First General News Bulletin

Musical Interlude

6.45 The Foundations of Music
Played by
Cecil Dixon

Fantasiestücke aus dem Viennese Carnival Merriment) (*Schumann*)

Schumann began his musical career at a very early age; when he made his first appearance to public as a pianist he was such a little fellow that he had to [illegible]

But it was intended that he should become a lawyer and he had reached the age of twenty before deciding to take up music as his profession. Along with poetry, it had been his chief interest

Points of View, III.

GEORGE BERNARD SHAW

THE dry vintage of Mr Shaw's philosophy of life has matured through many full years, since the days of that first novel 'entitled with merciless fitness *Immaturity*,' which was cast aside and 'nibbled by mice—though even the mice failed to finish it' (these comments are Mr. Shaw's). For more than seventy years, as land-agent's clerk, music critic, journalist, novelist, playwright, and Socialist, he has observed the world around him with keen detachment, emerging from time to time to fight particular battles and right particular wrongs with wit as his weapon. Mr Shaw is too alive—and too Irish—ever to have become set in his attitude towards life. From his recent utterances we sense that, even at the age of seventy-three, his point of view is adjusting itself towards changing circumstances. None of us can be sure what G B S will have to say tonight. We only know that it will be very interesting.



From a drawing by Low, by permission of The New Statesman.

7.0 Mr. James Agate: Dramatic Criticism

7.15 Musical Interlude

7.5 Dr. A. R. Pastor: Spanish Talk

7.45 An Orchestral Concert
The Wireless Orchestra
Conducted by Stanford Robinson
Gertrude Peppercorn (*Pianoforte*)

Orchestra
[illegible] Serenade (*Mozart*)
'Pot Pourri' (A Cycle of Fragments) (*Gerrard Williams*)

8.3 Gertrude Peppercorn and Orchestra
Andante Spianato and Polonaise ..... *Chopin*

Orchestra
Suite, 'Capriol' (*Peter Warlock*)
Dance, Basse Danse, Pavane, Tordion, Branslles, Pavane-en-Tar, Matta china

8.25 Gertrude Peppercorn
Selected Piece

8.35 Orchestra
Theme and Variations (Suite in G) *Tchaikovsky*

9.0 'The Second News'
Weather Forecast and Shipping General News Bulletin London News, (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.20 POINTS OF VIEW'
III
By BERNARD SHAW

9.50 Chamber Music
The Hart House String Quartet
Roger Clayson (*Tenor*)

Quartet
Quartet in E Minor ..... *Elgar*

10.25 Roger Clayson
Absence ..... *Berlioz*
Nell ..... *Faure*
Auf dem Grabe [illegible] } *Schubert*
Am Meer } *Schubert*
The Fiddler of Dooney ..... *Dodd*
Pretty Ring Time ..... *Peter Warlock*

10.40 Quartet
Two Hungarian Folk Songs ..... *Leoncavallo*
Two French-Canadian Folk Songs ..... *Ernest Macmillan*
a) Notre Seigneur en Pauvre
b) Saint Malo

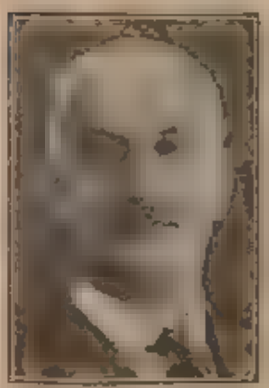
11.0 DANCE MUSIC
Teddy Brown and his Band
From Ciro's Club

12.0 to 12.15 a.m.
Experimental Transmission of Still Pictures by the Fultograph Process

(*Monday's Programmes continued on page 105.*)

"STOP THAT DRIFTING."

Sir Herbert Austin's Appeal to Every Man and Woman Who Wishes to Succeed in Life.



Sir Herbert Austin, K.B.E.

SIR HERBERT AUSTIN, Chairman of the world-famous Austin Motor Co., Ltd., and one of the most enterprising and successful of British industrial leaders, warmly recommends Pelmanism to every reader who wishes to succeed in life.

"To command opportunity and compel success," he writes, "every man must have a full and sure conviction of his inherent right to a place in the sun, and must then train his mind to such vigour that it is capable of grappling with the problems of life as they arrive.

"It is not enough to have a disgruntled moaning about the other fellow's more fortunate lot, nor will it help to envy him his preferment. The job for every one of us is first to fit ourselves for better things, and then to go out after them.

Here it is that I am sure Pelmanism is doing of immense help to the people of to-day. A study of the science of Pelmanism will enable the student to develop a Will and to make his brain an efficient servant of that Will.

"Too many people are just drifting. Pelmanism can stop that drifting, and start the drifter on a useful journey."

Make Your Mind Efficient.

Thousands of men and women are following Sir Herbert Austin's advice and are taking a course of Pelmanism in order to make their brains efficient servants of their Wills and to develop the other fine and creative qualities developed by scientific Mind-Training.

Pelmanism trains the senses and brings increased power and energy to your mind. It develops your Will-Power. It develops personality. It gives you Courage, Initiative, Forcefulness and Determination. It banishes Timidity and drives away Depression and harmful and morbid thoughts. It enables you to adopt a more cheerful and optimistic attitude towards life. And not only does it increase your Efficiency and your Earning Power, but it enables you to cultivate an appreciation of the finer things of existence.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It also banishes weaknesses and defects as —

Depression	The "Inferiority Complex"
Shyness	
Timidity	Indecision
Forgetfulness	Weakness of Will
Boredom	"Defeatism"
The Worry Habit	Procrastination
Unnecessary Fears	Restlessness
Indefiniteness	Brain Fag
Mind-Wandering	Morbid Thoughts

which interfere with the effective working power of the mind, and in their place it develops strong, positive, vital qualities such as —

—Concentration	—Organising Power
—Observation	—Directive Ability
Perception	Presence of Mind
Optimism	Courage
Cheerfulness	Self-Confidence
Judgment	Self-Control
Initiative	Tact
Will-Power	Reliability
Decision	Driving Force
Originality	Salesmanship
Resourcefulness	Business Acumen

and a Reliable Memory

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring healthy mental outlook), you also increase your happiness and develop a keener appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful existence.

Remarkable Reports.

This is borne out by the letters received from those who have taken the Course, and extracts from which are given here:—

An Agent writes: "I have more Self-Confidence and stronger Will-Power." (C. 32,424.)

A Clerk reports that as a result of practising Pelmanism he has "abolished mental drift" and gained a definite aim in life. (C. 32,600.)

A Teacher writes: "Your system has given me concentration and my Memory [illegible]." (S. 32,[illegible].)

An Apprentice writes: "In the 'Little Grey Books' I feel that I have a brain tonic that will last for ever." (K. 32,051.)

A Secretary writes: "My Will-Power has certainly improved. I am less Self-Conscious. I have developed greater determination—a will to succeed—and more tolerance towards others." (S. 32,136.)

A Bank Clerk writes: "I feel sure I owe my new job to you. I should not have tried for it if I had not had the feeling of Confidence which [illegible]." (G. 32,145.)

A Health Visitor [illegible] "It has brought a new [illegible]." (L. 32,306.)

A Schoolmaster writes: "Before taking this Course I was timid and preferred to drift. I was unable to concentrate, and was inclined to be too self-conscious and to be lacking in push. Now these things are all altered. I have found I am ready to fight instead of [illegible]. My Will is strong and am rapidly gaining [illegible]." (T. 32,545.)

A Typist writes: "There is a great improvement in my Memory. I can recall things now without the great exertion which was required before I had the Course." (C. 32,509.)

A Solicitor reports that he has increased in Self-Confidence, alertness and self-control. He has also gained stronger powers of Perception and Concentration. (W. 32,651.)

A Book-keeper writes: "I have derived wonderful benefits and hope for still more. The Course has given me a greater interest in life. I [illegible] too difficult for me to attempt." (S. 32,134.)

An Insurance Manager writes: "I have gained Self-Control, bodily and mentally. I have greater confidence in my own abilities and have banished all fears of shyness and failure in my enterprises. I have strengthened my powers of organisation and am able quickly to create new ideas. I have a better presence of mind and can quickly overcome difficulties." (A. 32,250.)

A Shop Assistant writes: "The Pelman Course has been beneficial to me in many directions. The main advantage has been the establishing of a new aim. Then I am using the methods embodied in the Course to achieve that aim. The training of the senses has been a boon to me. The dazed sort of life I used to lead has now vanished, to be replaced by a mentally alert existence." (S. 32,[illegible].)

Thousands of similar letters could be printed did space permit.

If therefore, you wish—

To strengthen your Will-Power,
To develop your powers of Concentration,
To act with foresight and decision,
To become a first-rate organiser,
To develop Initiative and Originality,
To become a clever salesman,
To acquire a strong personality,
To banish Depression,
To talk and speak convincingly,
To work more easily and efficiently,
To cultivate a perfect memory,
To win the confidence of others,
To appreciate more fully the beauties of Art and Nature,
To widen your intellectual outlook,
To deepen and enrich your life,

to [illegible] make the fullest use of the powers now [illegible] perhaps latent or only semi-developed, your mind, you should send to-day for a copy of "The Efficient Mind," which will be sent to you by return, gratis and post free.



Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," [illegible] in the bus or tram or [illegible] moments during the day. The [illegible] detailed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind," and particulars enabling you to enrol for the Pelman Course on specially [illegible]. Call or write to-day.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

Please [illegible] and post free, a copy of "THE EFFICIENT MIND," which I will [illegible] and enrol for a course of Pelmanism on the latest [illegible] terms.

NAME [illegible]

ADDRESS [illegible]

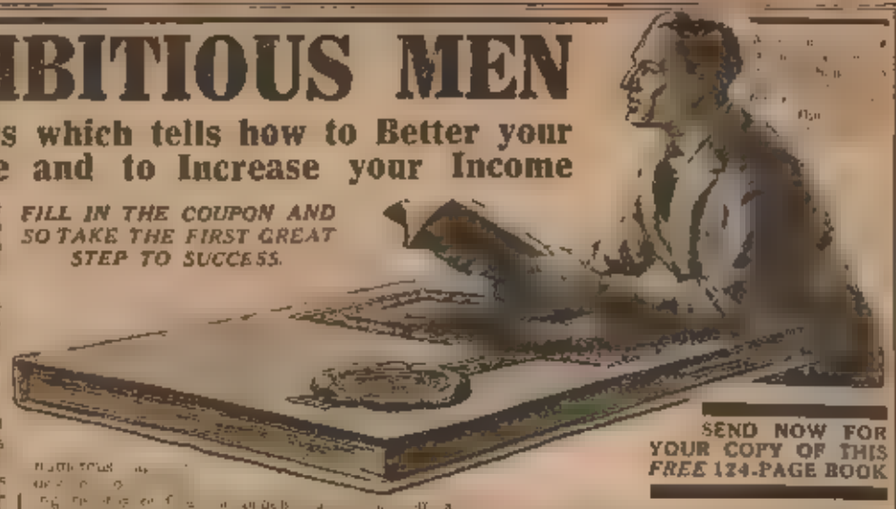
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LOUD-SPEAKERS

MONDAY, OCTOBER 14

5GB DAVENTRY EXPERIMENTAL

525 m/s. (479.2 m.)

[illegible] WEEK OTHERWISE STATED

THE 'GRANGE' SUPER CINEMA ORCHESTRA
Relayed from the 'Grange Cinema,' Birmingham
[illegible] 'The Barber of Seville' ..... *Rossini*

[illegible] STANLEY (*Soprano*)
[illegible] morning ..... arr. *A. L. Bridgewater*
[illegible]
[illegible] 'Hullo, America' ..... *Finck*
[illegible] 'Little Time' *Schubert*, arr. *Chilcott*
[illegible]
[illegible] ..... *Phillips*
[illegible] Fa[illegible] *Bemberg*
[illegible]
[illegible] 'Carnaval Dance' ..... *Crespi*
[illegible]ta, 'Demoiselle Chic' .. *Fletcher*

4.0 A BALLAD CONCERT
ETHEL AUSTEN (*Soprano*)
DENTON HARPER (*Baritone*)
DENTON HARPER
Revenge [illegible] *Hatton*
Harlequin [illegible] *Sanderson*
Laughing Rose [illegible] *Easton*
The Little S[illegible] [illegible]

7.0 ORCHESTRA
Intermezzo, 'Old Porcelain' *Humphries*
Minuet, 'My Lady Lavender' *Leo Fall*
S. C. COTT[illegible] (*Clarinet*) and Orchestra
[illegible] *Dalby*
DOROTHY D'ORSAY
The Ninepenny Pedlar ... *Hughes*
That's the way for Billy and Me *Jessie White*
The Song of the Palanquin Bearers *Martin Shaw*

7.35 [illegible]
An Old Time Tune ..... *Eastbourne Martin*
Scherzo 'The Flight of the Bumble Bee' *Rimsky Korsakov*
Selection, 'The Pirates of Penzance' *Sullivan*

8.0 Vaudeville
(From Birmingham)
(See centre of page)

8.0 RADIO STARS IN VAUDEVILLE

From Birmingham **VAUDEVILLE** *Tonight at 8.0*

THE THREE VIRGINIANS
[illegible]

ANGELA MAUDE
COMEDIENNE

GERALD and PHYLLIS SCOTT
IN 'OLD TIME SONGS'

EUGENE EARLE
AND HIS BANJO

STAINLESS STEPHEN
COMEDIAN

PHILIP BROWN'S DOMINOES DANCE BAND

[illegible] AUSTEN
[illegible] Rose of Summer (Air, The Groves of Blarney Words, Moore) *Gerald Lane*
[illegible]
DENTON HARPER
The Arguing Wife *Dawes*
Because I was Sixty *Johnson*
[illegible]
[illegible] M[illegible] [illegible] A[illegible]
The Birthday [illegible]

4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)
'In the Heather,' by Ruth Maschwitz
EUGENE EARLE (*Banjo*)
'The Game of Hockey—it's Brains,' by TEDDY [illegible]
GERALD and PHYLLIS SCOTT will Entertain

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(From Birmingham)
THE [illegible] ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, No. 2, in A ..... *A. E. Daniel*
Suite, 'Songs of Old London' *Herbert Oliver*
DOROTHY D'ORSAY (*Contralto*)
There's a bower of Roses ..... *Stanford*

9.0 A MILITARY BAND CONCERT
(From Birmingham)
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
Overture in C ..... *Mendelssohn*
Komarinskaja (Wedding Dance) *Glinka, arr. Winterbottom*
JOHN THORNE (*Baritone*)
Her hair was like the beaten gold *arr. Lily Cover*
Dance to your Daddy ... *arr. Cecil Sharp*
Simon the Cellarer ... *Hatton*
[illegible]
Ballet Music, 'La Korrigane' ..... *Widor*
Bourrée and Gigue ... *Corelli, arr. Godfrey*
JOHN THORNE
Four Salt Water Ballads ..... *Keel*
Hal's Pavement; A Wanderer's Song; A Sailor's Prayer, Cape Horn Gospel
BAND
Selection, 'Patience' .. *Sullivan, arr. Godfrey*

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC
ALAN GREEN and his BAND and ART GREGORY and ST. LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN

11.0–11.15 TEDDY BROWN and his BAND from CIRO'S CLUB

(*Monday's Programmes continued on page 106.*)

ESSEX
the CHALLENGER
continues
to challenge all motordom on these cardinal points—



PERFORMANCE
APPEARANCE
ECONOMY
COMFORT
VALUE

PRICES FROM £245

The low cost of Essex the Challenger together with its high standard of performance, its superb appearance and luxurious comfort, are made possible by the limitless resources of the organisation behind it and its acceptance by a world-wide public. The Essex continues to challenge all Motordom on all-round motoring value. And Essex has the right to challenge!

ESSEX SUPER SIX



POST THE COUPON ON PAGE 107.



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can be used with equal success for polishing stained floors, parquet, painted or varnished woodwork or lino.

It cleans and waterproofs Brown Boots. It is splendid for MOTOR-CAR Bodies. For every use Stephenson's goes a long way and lasts a long time.

3½d., 6d., 9d., 1/- and 1/9.

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Don't have to work to the end of your days!

Begin *NOW* to qualify for

£400 A YEAR

FOR LIFE, WHEN YOU RETIRE

Other men are doing it, why not you? Think what it will mean! At, say, 55 years of age, a private income of £400 a year for the rest of your life. You will be able to take things more easily, or even retire and enjoy to the full your well earned leisure. How much better such a prospect than working until the end of your days!

The way to such an income is easy. It has been made easy by the Sun Life of Canada, a Company [illegible] which enables you to share in its own wonderful prosperity. It is a plan, moreover, that safeguards the future of your dependants. Here, briefly, are the details:

£400 A YEAR FOR LIFE.

Your own later years of life are assured of comfort. No worry about investments; no anxiety about income. £400 a year will be paid to you as long as you live. Or, if you prefer it, you can have £4,800 cash instead of the life pension.

INCOME TAX SAVED.

Every year you will receive a substantial rebate of Income Tax, a saving you can only secure by [illegible]

£28 A MONTH IF INCAPACITATED.

(Applicable to residents of British Isles, Canada, and United States.)

If totally and permanently incapacitated, through either illness or accident, you cease making deposits and the Company pays you £28 a month until your pension becomes due.

£2,800 FOR YOUR FAMILY.

In event of your death, even after making only one deposit, £2,800 will be paid to your family. If fatal accident, then £5,600 plus the profits will be paid.

[illegible]

If you cannot spare the necessary annual deposits for figure quoted, smaller incomes can be secured [illegible] If you can spare more [illegible] The plan applies [illegible] only £100; deposits vary accordingly. The example here given assumes a present age of 35 and a continuation of present rate of bonus.

OVER £100,000,000 ASSETS.

The Sun Life of Canada has assets over £100,000,000, which are under Government supervision. In addition to the foregoing plan this great Annuity Company is responsible for protecting thousands of [illegible] Pension Policies, and it also specialises in provision for Children's Education.

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12, Sun of Canada House, Cockspur Street, Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £ [illegible] per [illegible] please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sums will be available for me.

Name [illegible]

Address [illegible]

Occupation [illegible]

Exact date of [illegible]

Monday's Programmes continued (October 14)

5WA CARDIFF. 968 kc/s. (309.9 m.)

1.15 **An Elgar Concert**

Relayed from the National Museum of Wales

Relayed to Daventry

NATIONAL ORCHESTRA OF WALES

Conducted by WARWICK BRAITHWAITE

Overture, 'Cockaigne'
Suite, 'Wand of Youth,' No. 2
March, 'Pomp and Circumstance,' No. 4, in G

2.0 London Programme relayed from Daventry

4.45 Mr FRANCIS TYLER: 'Welsh Country Sketches' IV, 'A Scene at a [illegible]'

In these talks Mr Francis Tyler will [illegible] the [illegible] This morning goes [illegible] of Wales [illegible] of very [illegible] of the [illegible] who [illegible] the [illegible] the waters, and [illegible] their [illegible]

5.0 JOHN STEANE AND THE CARLTON DITTY ORCHESTRA

Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.45 A Welsh Programme

THE CHOIR OF THE [illegible] UNIVERSITY STUDENTS' MADRIGAL SOCIETY

Conducted by W. G. WILLIAMS



MEIRION WILLIAMS (pianoforte) and GWYNETH EDWARDS (soprano) are among the artists taking part in the Welsh Programme from Cardiff tonight.

Ar Doriad Dydd ..... *Hopkin Evans*
Dan Gwaur ..... *Evans-Evans*
Dafydd y Garreg Wen ..... *arr. Northcote*

GWYNETH EDWARDS (*Soprano*)

Y Golomen Wen ..... *R. S. Hughes*
Bwthyn yr Anuddfad ..... *John Henry*

MEIRION WILLIAMS (*Pianoforte*)

Night in May ..
The Sea .. } *Palmgren*
The Bells of Aberdovey ..... *Brinley Richards*
Pavane (Dance Suite) ..... *Arbuckle*

CHOIR

How Sweet the Moonlight Sleeps ..... *Evelyn Evans*
Up, up ye Dames ..... *H. Leslie*
London Town ..... *Germain*

'Bully' for Ynysybwl
by C. W. MILES
Frb, an A.B. seaman
Dai, a ship's stoker

Rescued as castaways from a desert island, the two are spending a holiday together. They have arrived at Dai's home in Ynysybwl and are strolling beside a stream towards a wooded glen.

MEIRION WILLIAMS

Nocturne in F Sharp ..... *Chopin*
[illegible] ..... *Liszt*

GWYNETH EDWARDS

The Lass with the Delicate Air ..... *Arne, arr. A. L.*
When I am laid in earth ('Dido and Æneas') ..... *Purcell*
At the Well ..... *Hegemann*

8.0 JOHN STEANE AND THE CARLTON DITTY ORCHESTRA

Relayed from the Carlton Restaurant

8.30 Mr FRANCIS TYLER: 'Welsh Country Sketches' V, 'Cockfighting'

9.0 From

April is in my Mistress' face ..... *Morley*
Come, Phillis ..... *Bach*
Now I see thy looks were feigned .. *Bach*

9.30 *S.B. from London*

9.45 West Regional News

9.20–11.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15 *S.B. from Cardiff*

2.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.15 *S.B. from Cardiff*

9.20–11.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 For the Boys' Brigade

6.45–11.0 *S.B. from London* (9.15 Local News)

5PY PLYMOUTH 1,040 kc/s. (288.5 m.)

2.0 London Programme relayed from Daventry

5.15 The Children's Hour

Our 'Wings' of last week have become 'No Wings' this week. Another story from 'Five Children and It' (*E. Nesbit*)

6.0 London Programme relayed from Daventry

6.15–11.0 *S.B. from London* (9.15 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.0 London Programme relayed from Daventry

3.25 **An Afternoon Concert**

THE NORTHERN WIRELESS ORCHESTRA

March, 'East and West' ..... *Hume*
Selection, 'Carmen' ..... *[illegible] arr. de Lisle*

HERBERT SIMS and *Bordon*

Tommy Lad ..... *Margetson*
Passing By ..... *F. C. Purcell*
Cumberland Way ..... *Meredith Lee*

ORCHESTRA

Waltz, 'The [illegible] Prince' ..... *Fall*
Les Lutins du Crépuscule (Sprite's Song) ..... *Gounod*

NEVOLL MIDLAND

Of Mary My [illegible]
[illegible] between Nevoll Midland and a Piano

ORCHESTRA

Overture, 'Private Orthoris' ..... *John Ansell*

HERBERT SIMS

I pitch my lonely caravan at night ..... *Eric Coates*
Friend ..... *C. A. Lampe*
Love's Old Sweet Song ..... *Molloy*

ORCHESTRA

Selection of W. H. Squire's Songs ..... *arr. Baynes*

Programmes for Monday

NEVILLE MELLAND

ORCHESTRA

Three Arabian Dances ..... *Ring*

5 15 The Children's Hour

S.B. from Leeds

[illegible] and C—HOUSES and things that go [illegible] by Night

[illegible] of James Gill: a play by Henry Alford

[illegible] DOROTHY KITCHEN and J. WOODS SMITH

[illegible] Programme relayed from Daventry

6 *S B from London*

7 45 Gems from Italian Opera

NORTHERN WIRELESS ORCHESTRA

Selections

[illegible] ' ..... *Puccini*

[illegible] ..... *Leoncavallo*

THOMAS BORTHWICK (*Tenor*)

Your tiny hand is frozen ('La Bohème') *Puccini*

THOMAS BORTHWICK and HAROLD BROWN (*Baritone*)

[illegible] Duet ('La Forza del Destino' [illegible] of Destiny') *Verdi*

ORCHESTRA

Selection, 'Cavalleria Rusticana' .... *Mascagni*

[illegible]

O mia Palermo (O thou, Palermo)... *Verdi*

THOMAS BORTHWICK and HAROLD BROWN

[illegible] ad Mimì ('La Bohème') .. *Puccini*

[illegible]

[illegible] Madame Butterfly' ..... *Puccini*

9 0 *S B from London*

9 15 North Regional News

[illegible]

Other Stations.

2NO NEWCASTLE. [illegible]

2 0 [illegible] 5 15

[illegible] 6 0

[illegible] 6 45 [illegible] 7 45 Harry [illegible]

[illegible] Mr. [illegible] Mr. [illegible]

[illegible] Captain Wilkinson) Time [illegible] (W. [illegible]

8 0 [illegible] Address [illegible] Northumbria

[illegible] [illegible] Relayed from the North East Coast [illegible]

9 0-11 0 S.B. from London.

5SC GLASGOW. [illegible]

2 0 [illegible] Scottish Motor Singers. Sandy Rintoul's Scottish Band [illegible] 3.0 An Hour with [illegible] The Debut [illegible] Jamieson (Soprano) [illegible] 6 0 [illegible] Kinnis Stephen (Xylophonist) [illegible] Other [illegible] 6 45 Tenore Music [illegible] 5.57 Weather [illegible] 6 0 [illegible] 6 15 [illegible] 6 30 [illegible] 6 45 [illegible] from London. 7 45 [illegible] Pipe-Major Williamson 9 0 11 0 [illegible] 9 15 Scottish News Bulletin

2BD ABERDEEN. [illegible]

2 45 [illegible] 3.0—5.35, from [illegible] Programme relayed from Daventry 6 15 [illegible] 6 30 [illegible] 6 45 [illegible] 7 45 [illegible] from Glasgow 9 20 [illegible] 9 0 [illegible] 9 45 [illegible] 10 [illegible]

2BE BELFAST. [illegible]

12 0-2 0 The Radio Quartet. May Wallace (Soprano) [illegible] Programme relayed from Daventry [illegible] 4 0 [illegible] Music. The Radio Quartet. [illegible] A Garnishing Venice Serenade; Gremlin Song. [illegible] The Wind. The Sun [illegible] The Pipes and [illegible] The Wind. The Sun [illegible] Ever [illegible] [illegible] 4.57 [illegible] 5 15 The Children's Hour [illegible] 6.30 [illegible] from Daventry 6.45 [illegible] 7 45 Melodious Birds: the Orchestra [illegible] Pianist (Beethoven). 9 0 [illegible] (9 15 Belfast News) 9 30 S.B. from [illegible] 9 50 Round the Fire: A Winnie Scot [illegible] 10 30-11 0 Dance Music: Jan Ralfini's Royal [illegible]

DEBATE ON STANDARDIZATION OF SPEECH.

(Continued from page 93.)

able cups of 'tay.' *Tea* was unknown then I see that the Secretary of the Committee, in his preface to the first list of words of doubtful pronunciation, speaks of the alternate ways of saying 'dance.' There can be no hard and fast rule, for a word stands musically in its context, and takes or gives sound values according to the words surrounding it. Thus, Wordsworth's famous line, if we are to get the quick gaiety and dancing lilt intended by the poet, demands that the vowel should be short as in 'Dance.' *'And dances with the daffodils.'* But when a histrionic impresario rings up the curtain to the cry of *'On with the dance!'* then the short vowel seems to give the gesture a touch of bathos.

These are only further instances to show that the great necessity is for us to be made conscious that pronunciation is not a law of nature, but an art to be practised deliberately We have to learn to speak; therefore it is foolish to say that nothing should be done to increase that national consciousness, particularly at a time so critical, when a new barbarism, due to the bursting of traditions by a too rapid increase in population, is threatening our tongue. Here is the urgent task for the Committee; to prevent the language from shrinking in its powers of modulation, and to restore and preserve as many vowel sounds as possible, so that our English may retain its aesthetic as well as its utilitarian values, and remain a joy to the ear and therefore to the nerves and minds of those who speak and hear it.

RICHARD CHURCH.

HERE IS Mr. MACLAREN'S REPLY:

NOTWITHSTANDING my respect for Mr Church's arguments, I find that I still agree with myself Mr Church holds: (1) that we are ashamed of our language. Surely a townsman's argument; I challenge him to a game of darts at the village inn where I often spend my evenings, and only ask him to note the comments on our play. They will not be in standardized English, but they will be rich, clear, beautiful. (2) That the standardized version of *mi filo*, etc., is *how wonderful*, etc.; it isn't: it's *my young gentleman*, etc., something genteel and perfectly revolting. (3) That American cinema captions are damnable: they are—that evil power certainly is *creeping over all our dialects*. But does Mr Church consider that standardization is going to have the slightest effect on it? (4) That the Committee's decisions are not unalterable; then why make them? In short, I believe them to be unnecessary; not at all likely to help anyone to the Garden of Knowledge who wasn't going there already, and the beginning of an influence merely to extend standardization to words as some others want to extend food and feed us on synthetic tablets. Well, what are our children to be, individuals or robots?



Hula Hula Girls may sing!

HAWAIIANS may sing of their famous pine-apples. But the whole world sings the praises of Scottish oats—the grandest, the most nourishing breakfast oats that any land can grow. In no other country do climate and soil so perfectly combine for oat growing as in Scotland—and *Scott's Porage Oats are Scotland's Best.*

Yet, weight for weight, they actually cost less than imported oats. See that the name Scott's Porage Oats is on every packet you buy!



A. & R. SCOTT, Ltd., Cockenzie, Musselburgh, Scotland.

9.40
GENERAL DAWES'S SPEECH FROM HULL

TUESDAY, OCTOBER 15
2LO LONDON & 5XX DAVENTRY
5XX 302.8 m. 356.3 m. 193 kc/s. 1,554.4 m.

10.10
A PROGRAMME OF STUDENTS' SONGS

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) Time Signal, Greenwich; Weather Forecast, First General News Bulletin

10.45 Recipes: 'Economical Soup-Making'

11.0–11.30 (*London only*) Experimental Television Transmission by the Baird Process

11.0 (*Daventry only*) Gramophone Records

12.0 Organ Music
Played by Edgar T. Cook
Relayed from Southwark Cathedral
Rhapsody in C ..... *Statham*
Chorus and Orchestra ..... *Rossini*
(a) St. Bride, (b) St. Peter
Miss Nellie Sanders
Lento and Air, 'What though I roam' (Solomon) .....
Edgar T. Cook
Sonata in C Sharp Minor *Harwood*
Nocturne .....
Pavane Angelique ..... *Franck*
Edgar T. Cook
Largo ..... *Alec Rowley*
Imperial March ..... *Elgar*

1.0 Light Music
Alphonse de Cloe and his Orchestra
From the Hotel Cecil

2.0 (*Daventry only*) Experimental Transmission of Still Pictures by the Fultograph Process

2.25 (*Daventry only*) Fishing Bulletin

2.30 For The Schools
Sir Walford Davies: Music
(a) A Beginner's Course
(b) A Miniature Concert
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. Stéphan: Elementary French

4.0 Organ Music
Played by Pattman
Relayed from Brixton Astoria

4.15 Special Talk for Secondary Schools
Mr. Vernon Bartlett: 'Current Affairs—II. The Adventure of Peace'

4.30 Fred Kitchen and The Brixton Astoria Orchestra
Relayed from Brixton Astoria

5.15 The Children's Hour
My Programme, by Cyril Nash
6.0 Poems by Roy Campbell, read by Charles Stephen

6.15 'The First News'
Time Signal, Greenwich; Weather Forecast, First General News Bulletin

6.20 Musical Interlude

6.45 The Foundations of Music
Schumann's Concerto in A Minor
Played by
Cyril Rootham and Percy Hilton
Faschingsschwank aus Wien (Viennese Carnival Scenes) (Concluded)

7.0 Wade London Scene: 'H Porter' by Gardel Porter

Over half of the world, as the platitude runs, [illegible] how the other half lives; it is equally true that those whose work occupies normal daytime hours have very little comprehension of the activities that go on while they sleep. Especially is this so in the great cities. In this series of talks men and women of practical experience will describe the life that is lived (in this case in London) while most of us are sleeping. This time the talk will be given by a Covent Garden porter, who will describe the great market during the night and early morning hours.

7.15 Musical Interlude

7.25 Professor W. W. Watts: 'How the World Began—IV, The Continents and the broad foundations on which they are built'

Professor W. W. Watts, who is to give the next three talks of this series, is Professor of Geology at the Imperial College of Science and Technology, South Kensington. His talk tonight explains the division of the earth into sea and continent, and [illegible] Among other points which he will touch upon in the course of this talk is that of the subject of [illegible] Venus as and Etna and the great volcanoes of Hawaii.



HIS EXCELLENCY IN AFTER-DINNER MOOD
A speech by General Dawes, the United States Ambassador, is to be relayed from the Hull Civic Week Banquet at 9.40 this evening.

7.45 An Orchestral Concert
Dennis Noble (*Baritone*)
The Wireless Orchestra
Conducted by John Ansell

Overture, 'Mignon' ..... *Ambroise Thomas*
Polonaise, Op. 19 .....

There are two rival ladies in the opera, Mignon herself and Filina, the actress. Mignon's best [illegible] and Filina's is the bold [illegible] Titania (the part which she plays in the *Midsummer Night's Dream*). These two songs are the chief ingredients of this popular Overture.

The story, based on Goethe's tale of Wilhelm Meister, is one of those belonging to the romantic side of literature with which the present day has little sympathy. In the hands of Goethe, of course, even so slight and sentimental a story gains something of dignity and importance, but as an opera libretto, in this French form, it is certainly rather slight. The libretto was made for Ambroise Thomas by Barbier and Carré, who were responsible also for the text of Gounod's *Faust*, and it certainly served Thomas well as a vehicle for his melodious and singable [illegible]

Like many a heroine of romance, Mignon is [illegible] by her past [illegible] by [illegible] and in her famous song describes, as well as she may, her childish memories of a land far other than the one in which she finds herself now.

The other lady offers a strong contrast to the poorly-clad little gypsy maid. As a brilliant actress, fêted on all hands, [illegible] she should be seriously interested in [illegible] ends, as listeners no doubt [illegible] Mignon to her parents, and in the [illegible] the final form of [illegible]

[illegible] Dennis Noble
Air, 'Courtiers, will ever fame [illegible] (Vocalise for voice and violin)

8.7 [illegible]
[illegible] Lady; (2) [illegible] Pastorale, by [illegible] (3 Rondeau, [illegible]
[illegible] Night's Dream' ..... *Mendelssohn*

8.17 Dennis Noble and Piano [illegible]
Thou art risen, my [illegible] *Coleridge-Taylor*

8.35 Orchestra
Selection, 'Tannhäuser' ..... *Wagner, arr. Langey*
Spanish Ballet Music ..... *Desormes*

9.0–9.30 (*Daventry only*) Professor W. G. de Burgh: 'The Meaning of Ethics—IV. Self Realization'

9.0 'The Second News'
Weather Forecast, Second General News Bulletin

9.15 Sir Walford Davies: 'Music and the Ordinary Listener—Series IX, Words and Music'

9.35 Local News; (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.40 The Hull Civic Week Banquet
Speeches by the Lord Mayor of Kingston-upon-Hull, Councillor Bernd Pearlman, J.P., and
His Excellency the Ambassador for [illegible]
Relayed from the Guildhall, Hull
S.B. from Hull

10.10 Students' Songs
The Wireless Chorus
Conducted by Stanford Robinson

10.30–12.0 DANCE MUSIC
The Café de Paris Blue Lyres Band
from The Café de Paris

TUESDAY, OCTOBER 15
5GB DAVENTRY EXPERIMENTAL
626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A PROGRAMME OF SEA MUSIC

DANCE MUSIC
JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA

4.0 **From the Light Classics**
(*From Birmingham*)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'La Nuit d'Été' ('A Midsummer Night's Dream') ..... *Thomas*
The Two Pigeons (Ballet) ..... *Messager, arr. Lumley*
Hungarian Poem ..... *Lederer*
ORCHESTRA
Third Concert Suite, 'Roma' ..... *Bath*
4.30 ALICE MOXON (*Soprano*)
On The Water ..... *Gray*
Have you seen the Lilac grow? ..... *arr. Somervell*
A Pastoral ..... *Ferrari*
ORCHESTRA
Prelude to Act III. (The Heart of Bruce) ..... *Dunhill*
Gavotte in A ..... *Ambroise Thomas*
ELSIE SUDLOW
Where Corals Lie ..... *Pinsuti*
From the Cuckoo's Nest ..... *Gardner*
Serenatella ..... *Schubert*
ORCHESTRA
Second Norwegian Rhapsody in A ..... *Svendsen*
ALICE MOXON
Ave Maria ..... *Schubert*
O Lovely Night ..... *Landon Ronald*
ORCHESTRA
Slav Dance ..... *Dvorak*

5.30 **The Children's Hour**
(*From Birmingham*)
'The Hut and the Apple'—An Historical Play by [illegible]
EDITH JAMES will Entertain
Songs by HAROLD CASEY (*Baritone*)

6.15 **"The First News"**
The Chimes of Big Ben. WEATHER FORECAST.
CAST. FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA

7.0 **Light Music**
(*From Birmingham*)
LATTEDAY'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street
Overture, 'Melusina' ..... *Mendelssohn*
Descriptive Piece, 'The Squirrel' ..... *Ernest Smith*
NORRIS STANLEY (Violin)
Spanish Dance ..... *Manuel de Falla, arr. Kreisler*
ORCHESTRA
Allegretto Moderato (Butterfly) ..... *Thomas arr. Tavan*
HARRY MILLER (*Violoncello*)
Chanson Triste (Song of Sadness) ..... *Tchaikovsky, arr. Squire*
ORCHESTRA
Suite, Three Light Pieces ..... *Reginald Somerville*

8.0 **A Pianoforte Recital**
BY [illegible] ENGLAND
Toccata and Fugue in D Minor ..... *Bach, arr. Tovey*
Intermezzo in A, Op. 118, No. 2 } *Brahms*
Intermezzo in C, Op. 119, No. 3 }
Reflets dans l'eau (Mirror'd in the Water) } *Debussy*
Toccata }
Alborada del gracioso (Spanish Dance) ..... *Ravel*
Study in C Minor ..... *Sternberg*

8.30 **Plantation Songs**
(*From Birmingham*)
By STUART ROBERTSON (*Baritone*)
and THE [illegible] CHORUS
Conducted by JOSEPH LEWIS

9.0 **'Over the Foam'**
(*From Birmingham*)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader, FRANK CANTELL
Conducted by JOSEPH LEWIS
STUART ROBERTSON (*Baritone*)
ORCHESTRA
Overture, 'Britannia' ..... *Mackenzie*
STUART ROBERTSON, Chorus and Orchestra
Master Mariners, A Cycle of Five Sea Poems for Baritone Solo, Chorus and Orchestra ..... *Thomas Rhys*
The Lowestoft Boat, A Ballad of St. Vincent, Master Mariners, The Golden City of St. Mary; and The Bonny Boys
ORCHESTRA
Selection, 'Faust' ..... *Gounod*
STUART ROBERTSON, Chorus and Orchestra
Dear Old Pals } Songs of the Sea
The Old Sea Dog } ..... *Sanderson*
ORCHESTRA
Hungarian Lustspiel Overture ..... *Ketelbey*

9.30 **'The Second News'**
WEATHER FORECAST OF THE GENERAL NEWS BULLETIN

10.15-11.15 **A Recital**
By
THE NORTHERN SINGERS
AND
REBECCA CLARKE (*Viola*)
Nine Northern Songs
1. Selection from the Neue Liebeslieder ..... *Brahms*
Here's nought O heart; Shadowy gloom of the night, Erewhile upon thy fingers; Ye eyes of darkness, Guard thy son, O neighbour mine, From yon hills, Secret nook, Tu many a maid, Zum Schluss
10.25 REBECCA CLARKE
Sonata in G Minor ..... *Pietro Locatelli* (1693-1764)
Largo; Allemanda; Adagio, Allegretto
Aria ..... *Porpora, arr. Ferir* (1686-1766)
10.40 NORTHERN SINGERS
Five Songs (words from 'England's Helicon') ..... *Ernest Walker* (1600)
The Shepherd's Consort, Damelus' song to his Diaphenia; Love the only prize of Love, Wodenfride's Song in praise of Amargana, A sweet Pastoral
10.50 REBECCA CLARKE
De Sour [illegible] ..... *Vieuxtemps*
M[illegible] ..... *Mozart*
I [illegible] Vous ..... *Wachsmann*
C[illegible] Air ..... *arr. Ferir*
De Beriot ..... *arr. Alard*
11.5 NORTHERN SINGERS
Eight New Nursery Rhymes ..... *Wolford Davies*
The Apology; Old Woman; A Tragedy; A Little Old Man; The Fly and the humble bee; Bless you; An Old Cradle Song; O my Kitty's a spence

(Tuesday's *Programmes continued on page* 110.)



ESSEX
the CHALLENGER

THE performance of the Essex is truly amazing. It takes all ordinary gradients without any perceptible slackening of speed; even steep climbs can be accomplished on top gear. From 10 to 30 m.p.h. in 24 seconds. Maximum speed over 70 m.p.h. A touring speed of 45 m.p.h. is maintained indefinitely. Exceptionally light steering, easy and responsive control make Essex delightful to handle in traffic as well as on the open road

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POST THE COUPON ON PAGE 137.

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a wise choice of ingredients. Select your flour carefully and make certain of having fresh 100% stone-ground wheat, pure and unbleached. The remarkably fine flavour of Allinson flour adds to the success of your cookery, and vital food elements combined with natural roughage will improve your family's health. Most good cooks prefer

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FREE GIFTS A list of useful and valuable Free Gifts will be found in every bag

Sold in 3½, 7, 14lb. sealed cotton bags.
Buy Allinson Bread from all good bakers.

Tuesday's Programmes continued (October 15)

5WA CARDIFF. 968 kc/s (309.9 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Mr F O. Miles: 'Y Mabinogion as Modern Film Producers might see it—I, The Story of Gwyant and Enid as filmed by D. W. Griffith
In an earlier series of talks on the film Mr Miles dealt with the film of the past and the film of the present. In this new series, he dips into the future.

6.15 *S.B. from London*

7.0 Egwyl Gymraeg

Readings from his Crown Poems, by CARADOG PRITCHARD)

7.25 *S.B. from London*

7.45 The Super Six

Snapshots

A Positive Song Show
Developed and Mounted by
SIDNEY EVANS
LYN JOSHUA
FRANK EVANS
EVANS
DAVID EVANS
CLIFFORD BERRE
Rehearsed Staged and Produced by

How do you do — *C. Rose*
A Joy Ride — *Hayes and Gallatly*
They all toddle up to London — *C. Ince*
Passing By (Quartet) — *E. Pola*
Just a Cameo — *Sidney Evans*

Characters Played and Impersonated
Down on Muddlecombe Farm... *Hayes and Gallatly*
George Cobner: 'The Scavenger' *Sterndale Bennet*
LYN JOSHUA with his Ukulele
The Ant and the Antelope (Trio) — *G. Jacobs*
Humorous Interlude by SIDNEY EVANS
'Granted'! A Spot of Bother — *C. Rose*
Grand Finale — *Sidney Evans*

CONSTANCE IZARD (Pianoforte)
Early English Dance Forms:
Saraband — *Purcell*
A — *arr. Granton*
Siciliano and Gigue — *Arne, arr. Granton*
M — *Scarlatti*
mond's Delight' } *arr. Moffat*
Gallard — *Scarlatti*

9.0 *S.B. from London*

9.35 West Regional News

9.40 *S.B. from Hull (See London)*

10.10-12.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *S.B. from Cardiff*

7.25 *S.B. from London*

9.35 *S.B. from Cardiff*

9.40 *S.B. from Hull (See London)*

10.10-12.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry



CARADOG PRITCHARD, the Crown Bard of Wales, gives a reading from his Crown poems from Cardiff this evening

6.15 *S.B. from London*

7.0 Mrs. H. RICHARDSON: 'The True Story of the Drummer of Salisbury Plain'

7.15 *S.B. from London*

9.35 Local News

9.40 *S.B. from Hull (See London)*

10.10-12.0 *S.B. from London*

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

THE INDIAN STORY READER

Office Hours, 5.15-6.0 p.m. Special Information from the 'Lost, Stolen or Strayed' (Department) (*Tony Galloway*)



THE DEAD DRUMMER

Mrs. H. Richardson tells the True Story of the Drummer of Salisbury Plain, from Bournemouth this evening. This picture is from the illustration by Cruickshank to the story as told in the Ingoldsby Legends.

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. F. A. KING: A Day in the Life of a Reporter

7.15 *S.B. from London*

9.35 Local News

9.40 *S.B. from Hull (See London)*

10.10-12.0 *S.B. from London*

2ZY MANCHESTER 797 kc/s (376.4 m.)

1.15-2.0 **The Manchester Tuesday Midday Society's Concert**

Relayed from the Houldsworth Hall

A PIANOFORTE RECITAL by NIEDZIELSKI

2.30 London Programme relayed from Daventry

4.30 **Overtures**

THE NORTHERN WIRELESS ORCHESTRA

Chal Romano (Gipsy Lad) — *Ketelbey*
Le Caid — *Ambroise Thomas*
Fique Dame (Queen of Spades) — *Suppé*
Cosi fan Tutte (The School for Lovers) — *Mozart*
The Chase — *Fucik*

5.15 The Children's Hour

DOWN ON OUR FARM

Songs by BEATRICE COLEMAN, and the Rev. E. A. VOYSEY

6.0 Miss OLIVE THOMAS: 'Buccaneers and Pirates'

6.15 *S.B. from London*

7.0 Major V. GODFREY, Chief Constable of Salford: 'Traffic Control in an Industrial City'

7.15 *S.B. from London*

7.45 **A Concert**

On behalf of the Manchester and Salford Society for the Provision of Wireless Sets for the Bedridden

THE NORTHERN WIRELESS ORCHESTRA

Waltz Suite, 'Three Fours' — *Coleridge-Taylor*
Prelude and [illegible] — *Percy Rose*

Life Comes to Bed

A Baby [illegible]
[illegible]
take to his bed)
[illegible]
The [illegible]

THE NORTHERN WIRELESS ORCHESTRA

Berceuse (Cradle Song) — *Frank Bridge*
[illegible]

and Salford Society for the Provision of Wireless Sets for the Bedridden by sending donations to the Hon. Treasurer, Mr. W. D. Marsden, Union Bank, St. Mary's Gate, Manchester

8.0 *S.B. from London*

8.35 North Regional News

8.40 *S.B. from Hull (See London)*

(*Manchester Programmes continued on page 113.*)



The Receiver for the new B.B.C. Regional Scheme..which will put old sets out-of-date

SELECTIVITY is the great Radio need of to-day. The forthcoming B.B.C. Regional Scheme will soon put old Sets out-of-date. Higher powered British Stations will make reception of foreign programmes more difficult than ever. That's why you need the BROWN Receiver—a wonderful new Set that smashes all previous ideas of Radio home construction. The BROWN Receiver sets new standards in selectivity. With it you can cut out your local station at will and take your choice of at least twenty foreign programmes any evening. And you can build it yourself—even if you've never made a Set before—a handsome Receiver, in rich oak cabinet—one that you'll be proud to own! Finally the BROWN Receiver has a pure tone and a greater volume than any previous home built Set. Prove our claims for yourself—at your Wireless Dealers!

Entirely Self-Contained

Everything is contained within the handsome oak cabinet—set, loud speaker, batteries and accumulator—away out of sight! Or if you prefer it you can build the BROWN Receiver without the loud speaker. Either model is a Set far ahead of previous Humerfour Receivers.

Pay as you listen!

Any of the types of the BROWN Receiver can be obtained for a small first payment, and the balance in easy monthly instalments while you listen. Ask your Wireless Dealer for folder "Why you should build the BROWN Receiver" which explains full details of our simple "pay as you listen" system.

The NEW

BROWN

RECEIVER

For Battery Operation

Type A, as illustrated above, includes loud speaker already assembled and fixed in cabinet. Type B is similar to type A, but without loud speaker. Each model has space for batteries and accumulator. Kit of parts, less valves, batteries and accumulator, but including coils for 200-550 metres. Type A—£121 Type B £9.

All-Electric Models

Either model of the BROWN Receiver can be built for operation from either A.C. or D.C. electric light mains. Type A.M. includes loud speaker. Type B.M. has no speaker. Kit of parts, less valves, batteries and accumulator, but including coils for 200-550 metres. Type A.M. £88, Type B.M. £57.

Extra coils for 900-2,000 metres 17/- extra.

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without altering your set!

WITH the wonderful Oldham L.T. Auto Power Unit you get all the advantages of mains operation without altering a single wire in your set and without the expense of special valves. It ends all recharging worries: no more run down accumulators: no more missed programmes. The Oldham L.T. Auto Power Unit gives ample L.T. current for the largest set

OLDHAM L.T. Auto-Power Unit

Two-volt Type **45/-**

4-volt Type - 58.6

6-volt Type - 65/6

Permissible Discharge up to 9 amp.

Just connect to your Receiver and to the nearest light socket just plug in or out with the two-way plug provided. Plug in to listen, plug out to recharge that's all there is to do! Everything is automatic and your set is never connected direct to the mains.

The Oldham L.T. Auto Power Unit is built for years of service. It has no moving parts no valves and nothing to wear out. Ask your dealer to tell you all about it to-day.

OLDHAM

L.T. Auto-Power Units

You will know the best Bananas by the Blue Label

Health, nourishment, flavour—you get all of these in Fyffes Blue Label Brand Bananas. But insist upon it that they *are* Fyffes. Look for the Blue Label on the "hand."

The Blue Label appears only on Fyffes Bananas. Only an organization like Fyffes, with its own line of specially built ships and chain of wholesale distributors, possessing scientifically constructed ripening rooms, can bring bananas to you perfectly ripe.

So buy the bananas with *the Blue Label*. It is your guarantee.

EMPIRE BANANAS

For many years Fyffes have been importing Empire Bananas from Jamaica, and are to-day importing more Bananas from the Empire than all other importers.



ELDERS & FYFFES, LTD.

Programmes for Tuesday

(Manchester Programme continued from page 110.)

10.10 S.B. from London

10.30-12.0 DANCE MUSIC

DEARTH'S DANCE BAND, relayed from THE WINTER GARDENS, BLACKPOOL

Other Stations.

5NO NEWCASTLE.

5SC GLASGOW

2BD ABERDEEN.

2BE BELFAST.

WORLD-RADIO

(The Official Foreign and Technical Journal of the B.B.C.)

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7.45
A PROGRAMME OF OLD TIME VAUDEVILLE.

WEDNESDAY, OCTOBER 16

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.35
'CAPTAIN BRASSBOUND'S CONVERSION'

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) Time Signal, Greenwich; Weather Report

10.45 Mrs. Oliver Strachey: 'A Woman's Commentary'

11.0–11.30 (*London only*) Experimental Television Transmission by the Baird Process

11.0 (*Daventry only*) Gramophone Records

12.0 A Ballad Concert
Cecil Lucas (*Contralto*)
Eric Cross (*Tenor*)

12.30 A Recital of Gramophone Records

1.0–2.0 Light Music
Trocadero Orchestra
Directed by Percival Mackey
From the Restaurant Frascati

2.25 (*Daventry only*) Fishing Bulletin

At 9.35 tonight and on Saturday from 5GB

CAPTAIN BRASSBOUND'S CONVERSION

An Adventure by
GEORGE BERNARD SHAW

The Characters:

Drinkwater	Frederick Bertwell
Rankin	J. Hubert Leslie
Hassan	Eric Stuart
Lady Cicely	Gertrude Kingston
Sir Howard	A. Scott Gatty
Capt. Brassbound	Balliol Holloway
Marzo	Maurice Farquharson
Redbrook	Neil Curtis
Johnson	Alfred Harris
Osman	Edmund Kennedy
Sidi	Patric Curwen
The Cadi	Arthur Clay
Bejaads	John Saville
Kearney	Charles Farrell

The whole play will be given continuously, the scenes and situations being described by the reader of the Stage Directions

The Play produced by Howard Rose

7.15 Mr. [illegible] 'The Mechanics of Pictures'—IV

Mr. [illegible] fourth talk on the relation of how the [illegible] nature imposes [illegible] principles of harmony, a picture composition versus a whole actual field of vision accepted [illegible] artists, Velasquez, Rembrandt, Constable, and the Impressionists—these are the artists spoken of during the course of the talk

7.45 Special Old Time Vaudeville Programme
[illegible] Ridgeway
Book by Ralph Neal

9.0 'The Second News'
[illegible] Second General News Bulletin

9.15 Topical Talk

9.30 [illegible] and Fat Stock Prices

2.30 FOR THE SCHOOLS
Miss C. Von Wyss: Nature Study for Town and Country Schools—III. 'Sun flowers and [illegible]'

3.0 Interlude

3.0 Miss Margery Barber: 'Stories and Story telling in Prose and Verse—III, Greek Myths

3.20 Interlude

3.30 Mr. Leigh Ashton: 'The History of Embroidery—IV, The Seventeenth Century'

3.45 A Light Classical Concert
Louise Marshall (*Mezzo-Soprano*)
The Reper Cook Trio

Trio
Trio in C Minor, Op. 1, No. 3 ..... *Beethoven*

4.10 Louise Marshall
Recit. and Air de Lia, ('The Prodigal Son')
Beau Soir (Fair Evening) .....
Romance .....
Les Cloches (The Bells)

4.25 Trio
Trio No. 7 ..... *Haydn*
Trio No. 2 Last Movement

4.45 Organ Music
Played by Alex Taylor
Relayed from Davis' Theatre, Croydon

5.15 The Children's Hour
Sunlight *Tony Galloway*
Songs at the Piano by Ivan Menzies
Dump a Lodestone, another Gnome Story (*Mabel*)

6.0 Musical Interlude

6.15 'The First News'
Time Signal, Greenwich. Weather Forecast, First General News Bulletin

6.30 Musical Interlude

6.45 The Foundations of Music
Schumann's Pianoforte Music
Played by Gertrude Peppercorn
Papillons (Butterflies)

7.0 The Rt. Hon. Lord D'Abernon, P.C. G.C.B. 'The British Government's Economic Mission to South America' (under the auspices of the Department of Overseas Trade)

7.15 Musical Interlude

9.35 'Captain Brassbound's Conversion'
An Adventure by Bernard Shaw
(See above)

11.35–12.0 DANCE MUSIC
The Piccadilly Players, directed by Al Starita and The Piccadilly Grill Band, directed by Jerry Hoey, from the Piccadilly Hotel

A MINIATURE HISTORY OF ART

(*Continued from page 67*)

fired by passion, could create a pictorial art more imperiously moving than any that had gone before. They were the real creators of the Baroque movement; and in place of their passionate thunder and compassion the later painters gave, mainly, the rant of the tragic actor and the leading lady's tears

BAROQUE art flourished in Catholic countries till the end of the seventeenth century and beyond. But meanwhile a new Protestant art had arisen in Holland. This art was portraiture taken in the widest sense. The Dutch painters made portraits of the Dutch people of all classes, singly and in groups, at work and at play; they made portraits also of the Dutch landscape in all seasons, and the cattle and sheep that grazed on the meadows by the sea; they even made portraits of the food and drink that were so plentiful in the new and prosperous republic.

At the same time there was a Renaissance in Holland. 'Culture' became the fashion among the merchant princes of Holland as it had been the fashion among the merchant and ecclesiastical princes in Florence and Rome; and side by side with the popular art of portraiture there was a pedantic, cultured art produced by men who gave form to the culture of the Dutch.

The names of the Dutch artists of the two classes are too numerous to detail (the curious may find some in the book I published lately on this school), but one name stands above all others—Rembrandt the creator of modern romantic and 'psychological' art.

TWO other names, Van Dyck and Velasquez, must be spoken before we pass to the eighteenth century next week. Both men were painters of society portraits—men, that is to say, who spent their whole time doing what Raphael, Titian, and Tintoretto had done on their off-days. But both did their work as superbly as the Renaissance masters; and for painters of society portraits there can be no greater praise.

[Part IV—next week: The Eighteenth Century—French Dynastic and Decorative Art: English Furniture and Pictures.]

WEDNESDAY, OCTOBER 16

5GB DAVENTRY EXPERIMENTAL

635 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.30 THE WIRELESS MILITARY BAND

3.0 A MILITARY BAND

From Birmingham

THE BIRMINGHAM MILITARY BAND

[illegible], Rhenish ... *Wayne*

[illegible] ... *Ariosti, arr. Platt*

BAND

Euphonium Solo, 'If ever I meet the Sergeant' ... *T. C. Sterndale Bennett*

(Soloist, J. HOPKINS)

Suite, 'Italiana' ... *Thurban*

3.30 ROSAMOND GOMERY

In 'Music and Humour'

BAND

In a Monastery Garden ... *Ketelbey*

[illegible]

[illegible] ... *Mozart*

4.0 BAND

Selection, 'The Maid of the Mountains' ... *Fraser-Simson*

[illegible]

In more 'Music and Humour'

BAND

Post Horn Solo, 'Tally Ho' ... *Pearson*

Soloists, R. MERRIMAN and [illegible]

'The Cock o' the North' ...

4.30 JACK PAYNE

AND

HIS BAND ORCHESTRA

5.30 The Children's Hour

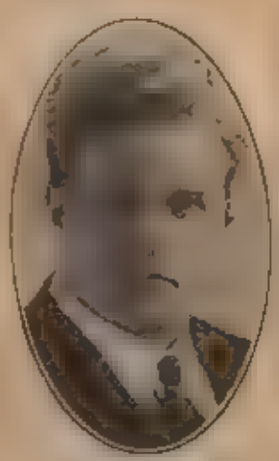
(From Birmingham)

'The Dustbin learns a Lesson' by Hilda Rodway

[illegible]

Defence in Soccer, by Maurice [illegible]

RONALD GOURLEY will Entertain



LEYLAND WHITE (Baritone) sings in the Military Band Concert from 5GB tonight

6.15 'The First News'

TIME SIGNAL, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

THE [illegible]

Conducted by HAYDN HEARD

Relayed from The Grange Cinema, Birmingham

March, 'Hands across the Sea' ... *Sousa*

Selection, 'The Beautiful Helen' ... *Talbot*

CHARLES HILL (*Tenor*)

I ask of Thee ... } *Somers*

Life or Death }

[illegible] ORCHESTRA

Waltz, 'La Sang Romaine' ... *Ivanovici*

[illegible] ... *Kiva*

EVA WESTBY (*Contralto*)

My Ship ... *Barratt*

Still as the Night ...

ORCHESTRA

Egyptian Ballet Music ... *Luigini*

7.40 CHARLES HILL

In the Glen ... *Scott Murchan*

'Tis true, I never was in Love ... *MacLeod Campbell*

[illegible] ... *Del Riego*

[illegible] ... *Arditi*

ORCHESTRA

[illegible] ... *Faust*

8.0 [illegible] Morris. Reading: Pre[illegible] Rose [illegible] Mid-Victorian Nonsense.

8.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Wreckers' ... *Ethel Smyth*

DAME ETHEL SMYTH'S musical studies were carried out at the Conservatoire in Leipzig, in which the Mendelssohn tradition was still very strong. Most of her earlier works were performed in Leipzig and her music was well and honourably known on the Continent before we in this country had begun to give it the recognition which is so truly its due. Sir George Henschel, who has done so much valuable pioneer work on behalf of British composers, was among the first to bring forward her music when he was conducting at the Crystal Palace.

The Wreckers is among the distinguished British works which are much better known on the Continent than here. Produced at the Leipzig Opera House in 1906, it met with [illegible] shortly afterwards at Prague, and at Vienna, it was no less warmly received, making an impression such as few works of British origin have achieved in Germany.

8.40 LEYLAND WHITE (*Baritone*)

Ye twice ten hundred Deities, [illegible], now your scorn give o'er; I'll sail upon the dog-star: *Purcell*

8.48 BAND

Two Intermezzi, 'The Jewels of the Madonna' ... *Wolf-Ferrari*

8.58 ENID CRUICKSHANK (*Soprano*)

BAND

Selection from the Works of Brahms ... *Arr. A. J. Stasny*

9.35 LEYLAND WHITE

Five Eyes } *Armstrong Gibbs*

Silver }

Love's Philosophy ... *Quilter*

9.38 BAND

Shepherd Fennel's Dance ... *Balfour Gardiner*

9.40 [illegible]

9.46 BAND

Cortège on a Ground Bass ... } *Gerrard*

Déjeuner Dansant (Two Impertinences) }

(1) Valsette brune; (2) Raquette extravagante ...

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from the PICCADILLY HOTEL

11.15–11.45

Experimental Transmission of Still Pictures by [illegible] Process

(*Wednesday's Programmes continued on page 116*)



PRICES FROM £245

THE interior of the Essex is generously roomy. Its exterior lines fascinate with the [illegible] and symmetry. But other things besides [illegible] and [illegible] to the [illegible] comfort. Its [illegible] and steering, its admirably placed levers and pedals, its powerful smooth-acting four wheel brakes and these things make for mental as well as physical comfort. And they explain too the reason for that sense of safety enjoyed by all who drive the Essex.



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NCC 634

Wednesday's Programmes continued (October 16)

5WA [redacted] 908 kc/s. (330.9 m.)

1.15–2.0 **A Symphony Concert**

Relayed from the National Museum of Wales

[redacted] Gorsedd Cenedlaethol Cymru

Symphony [redacted]

[redacted] *Romance arr. Mott*

[redacted] London Programme relayed from Daventry

3.45 **An Afternoon Concert**

[redacted] Trio

[redacted] Violoncello, HUBERT PESSELLE (*Pianoforte*)

[redacted] *E. Dorothy Fox*

[redacted] and Second Movements

TAWE DAVIES (*Bass*)

Rise, I say, thus I grant you [redacted]

[redacted] *Hahn*

[redacted]

[redacted] *E. Dorothy Fox*

Third and Fourth Movements

TAWE DAVIES

Friend o' Mine ..... *Sanderson*

It is Enough ('Elijah) ..... *Mendelssohn*

Trio

Serenata ..... *Mackenzie*

Two Old English Tunes ..... *Quilter*

4.45 London Programme relayed from Daventry

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.30 West Regional News

[redacted] *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15–2.0 *S.B. from Cardiff*

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35–11.35 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

6.15–11.35 *S.B. from London* (9.30 Local News)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 **The Children's Hour**

You are going to hear a new play all about country life. It is called 'MARKET DAY IN CHICKENBURY' (*Arthur Dingsport*)

6.0 London Programme relayed from Daventry

6.15–11.35 *S.B. from London* (9.30 Mid-Week Sports Bulletin; Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.30 London Programme relayed from Daventry

3.0 SPEECHES

at the opening of

THE SIXTH

MANCHESTER RADIO EXHIBITION

Organised by

The Manchester Evening Chronicle

The Radio Manufacturers' Association

and Provincial Exhibitions, Ltd.

[redacted]

The Right Honourable J. R. CLYNES, P.C., M.P.

(Home Secretary)

IN THE CHAIR

The Right Honourable The Lord Mayor of [redacted]

Councillor C. H. WESTCOTT

Relayed from the City Hall

3.45 **An Afternoon Concert**

THE NEW BRITISH WIRELESS ORCHESTRA

Selection, 'The Middies' ..... *Jacobs*

Overture, 'Le Bon Vivant' ..... *Greenfield*

[redacted] *Arr.*

NORMAN ANDREW (*Tenor*) and PERCY EDWARDS (*Baritone*)

Flow gently, Deva ..... *John Parry*

The Fisherman ..... *Vincent Godfrey*

ORCHESTRA

Purple Valsante (Dancing Doll) ..... *Lincke*

Flight of the Bumble Bee ..... *Rimsky-Korsakow*

Wild Wagtail ..... *Norton*

Maypole Dance ..... *Gow*

NORMAN ANDREW and PERCY EDWARDS

The Gondoliers Duet ..... *Offenbach*

[redacted] *Lane Wilson*

ORCHESTRA

Selection, 'The New Moon' ..... *Romberg*

Overture, 'Le Nozze' ..... *Stranduto Bennett*

5.15 **The Children's Hour**

S.B. from Leeds

On ye 16th day of October, being the feast of St. Call, ye jovial UNCLES and AUNTIES worshipfully crave leave to present 'CHAUCER' in the which they will disseminate ye storie of Griselda, together with sundrie old English tunes for your delight

Songs by DORIS NICHOLS and PETER HOWARD

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.45 A Light Orchestral Concert

Relayed from The Sixth Manchester Radio Exhibition, at the City Hall

THE NEW BRITISH WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

Overture, 'Zampa' ..... *Herold*

Suite, 'The Two Pigeons' ..... *Messager*

J. CHALLONER HEATON (*Bass-Baritone*)

The Londonderry Air ..... *arr. Mark Hague*

The Sword of Fortune ..... *Bullard*

ORCHESTRA

Ballet Music, 'William Tell' ..... *Rossini*

J. CHALLONER HEATON

Come to the Fair ..... *Easthope Martin*

Sing, Your Toast ('Carmen') ..... *Bizet*

Pass, Everyman ..... *Sanderson*

ORCHESTRA

Movements from Second Suite, 'The Maid of Arles' ..... *Bizet*

9.0 *S.B. from London*

9.30 North Regional News

9.35–11.35 *S.B. from London*

(*Wednesday's Programmes continued on page 115.*)

Reason it out!



Mrs. Brown's on the 'Phone!
Mrs. Smith's on the 'Phone!!
Mrs. Jones's on the 'Phone !!!
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CHILPRUFE for CHILDREN



Bye-bye Baby in a Chilprufe gown,
Like a tiny fairy in a nest of thistledown
Do you peep, as you sleep, where the gnomes and pixies leap,
Fairies dance, and bob-tailed rabbits chase them up and down?
Guess that's why, when you lie wide-awake you never cry
But gurgle to a fluffy rabbit bought in London Town.

Childhood's sweet appeal" is for the finest we can give. Chilprufe—so soft, so very gentle, makes joy and security permanent in every nursery. Lovely, sensible and lasting. Prices are a little lower this year.

CHILPRUFE for LADIES



To preserve the charms of style we all know of ease and health, one needs the support of only such a Chilprufe lingerie. Delicate yet strong. Most luxuriously made and finished to all the last exquisite day and night [illegible]

CHILPRUFE SHOES
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NURSERY SLIPPERS

Charming, practical models, made from beautiful skins and lined with protective Chilprufe fabric.

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JOHN A. BOLTON, Proprietor



GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

HAKOCZY MARCH [illegible]

NOCTURNE IN E FLAT [illegible]

THINE IS MY HEART Schubert— [illegible]

TWO HUNGARIAN DANCES [illegible]

OVERTURE BARBER OF SEVILLE [illegible]

FLIGHT OF THE BUMBLE BEE [illegible]

GAVOTTE Thomas [illegible]

SLAVONIC DANCE No 1 [illegible]

SLAVONIC DANCE No 2 [illegible]

TOCCATA AND FUGUE IN D MINOR Bach [illegible]

ALBORADA de GRACIA [illegible]

DEVON, O DEVON [illegible]

THE OLD SUPERB [illegible]

OVERTURE RIENZI [illegible]

IN A MONASTERY GARDEN [illegible]

EGYPTIAN BALLET MUSIC [illegible]

OVERTURE POET AND PEASANT [illegible]

I'LL SAIL UPON THE DOG STAR [illegible]

SHEPHERD FENNEL'S DANCE [illegible]

MALAGUEÑA [illegible]

O PARADISO "L'AFRICANA" [illegible]

THE SNOWY BREASTED PEARL [illegible]

KING COTTON MARCH [illegible]

OVERTURE MAGIC FLUTE [illegible]

WOTAN'S FAREWELL AND MAGIC FIRE MUSIC "THE VALKYRIE" Schuett and [illegible]

FLOW NOT SO FAST YE FOUNTAINS [illegible]

MARIA WIEGENLIED [illegible]

BATTINATA Penzig [illegible]

BLACKBIRD SONG [illegible]

VALSE OP 42 Chaplin [illegible]

OVERTURE 1812 (Tchaikovsky) [illegible]

PIZZICATO Sylvia [illegible]

OVERTURE WILLIAM TELL [illegible]

INVITATION TO THE WALTZ [illegible]

SELECTION MIKADO [illegible]

VIOLIN CONCERTO IN D Beethoven [illegible]

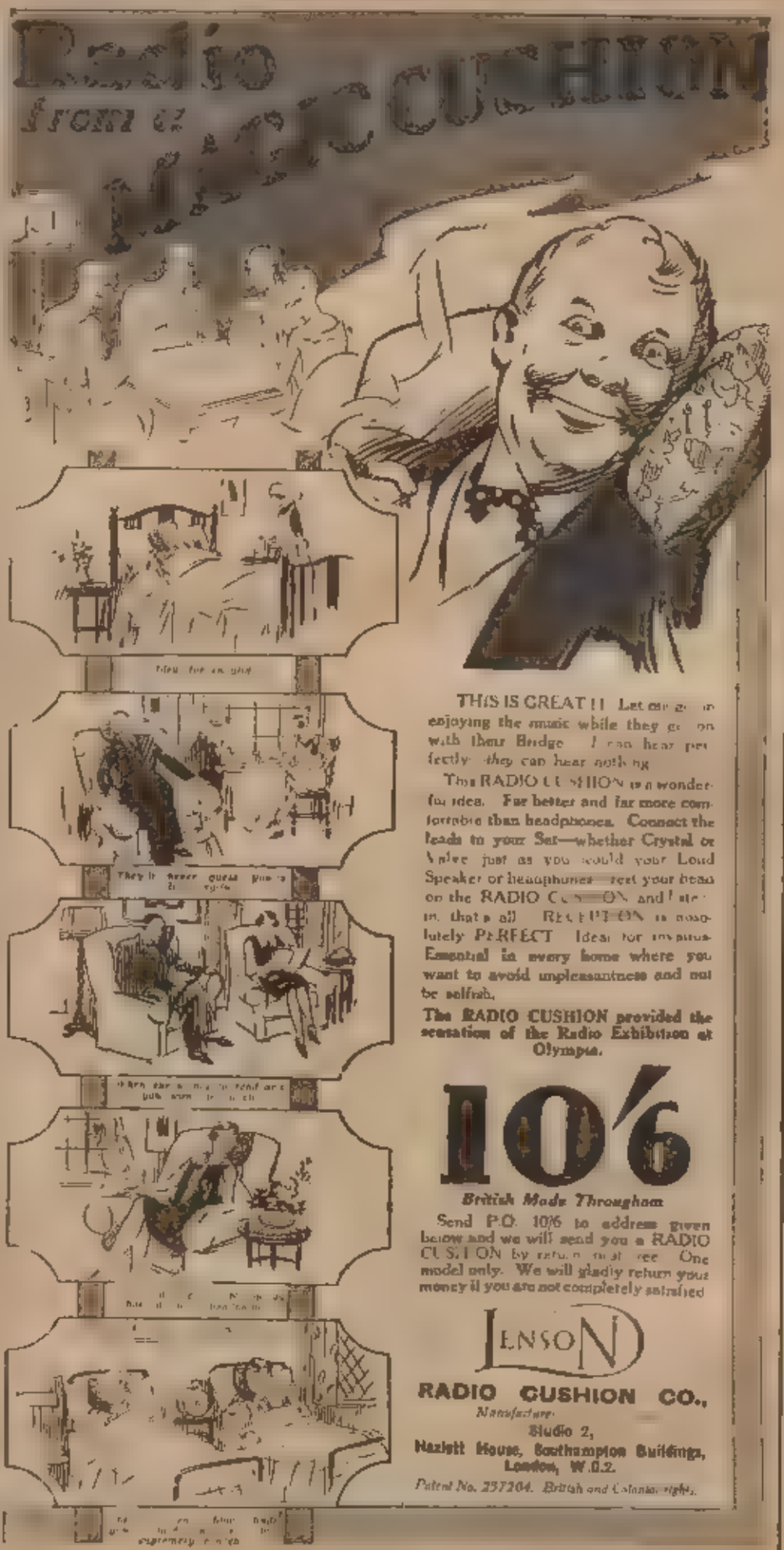
APRES UN REVE [illegible]

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Stuart Robertson
Elsie Suddaby.

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Programmes for Wednesday.

(Continued from page 116.)

Other Stations.



IS MODERN POETRY MISERABLE?

(Continued from page 80.)

As culture advances, men desire to get a still more accurate grasp of truth. We are today [illegible] of palliatives, we have no [illegible] religion and comfortable philosophy, because we see that these shelve and do not solve our problems. Poets refuse to have the problems of evil and suffering shelved. Like the doctors, they do not [illegible] artificial sunlight. But it is just as [illegible] of them to repine in misery and self-pity as it is to adopt an ostrich optimism. They must be squarely faced, and the first step is to get them clearly stated. I must quote Hardy, who was long ago accused of being miserable about life. One of his most telling answers was that he lived till he was eighty-seven years old. He wrote another answer in a late preface: "What is to-day alleged to be pessimism is, in truth, only "questionings" in the exploration of reality, and is the first step to the soul's betterment and the body's also.

If way to the Better there be, it exacts a full look at the Worst.

Poetry is compelled to be the voice of the age in which it is written, it is a way by which we learn to express (and make current) the joys and sorrows which (but for poetry) would strike us dumb. A thousand examples of joy or sorrow could be drawn from Modern Poetry, and no selection would be representative which did not take from both. But true Poetry is never 'miserable,' even where it is an insistence upon life's tragedy. It is not a pastime, it is not easy and enervating, but difficult and invigorating. To see how far we have gone along the road to spiritual freedom, it is only necessary to read some of the optimisms of Browning. These do not satisfy us today, we cannot believe them, and we, therefore, reject them. But we are still looking for comfort, and we prosecute the search ever more relentlessly sparing ourselves no pain. And to me it is certain that, because we go on searching, we are finding satisfying strength all the time, whispering exultantly as we face more darkness and flame: "Hope may only become true faith by a refining fire."

FRANK KENDON.

OLD NORTH-COUNTRY RECIPES

4.—Chorley Cakes and Eccles Cakes.

By Miss LAVEROCK.

ECCLES [illegible] are very good [illegible] and for [illegible] quantities [illegible] as for [illegible] sugar, a dust of nutmeg or spice, 1 teaspoonful lemon juice, ½oz. candied peel, beaten egg. Wash the currants and dry [illegible] Prepare a board and [illegible] Roll out the pastry [illegible] and cut out rounds with a cutter [illegible] Put a little sugar [illegible] Turn the [illegible] Put a little [illegible] over and [illegible] Prepare a tin [illegible] and brush with egg [illegible] Put the cakes [illegible] Bake in a [illegible] oven [illegible] Sift sugar [illegible] the cakes [illegible] currants burst through during this process it shows that the pastry has been rolled out too thin, or that too many currants have been put in, or that they have been used while too warm.

During the process of making, the rounds of paste must be packed inconveniently full if the cakes are to taste good. Put them on to a floured baking [illegible], make two slits in the centre of each with a knife, brush over with beaten egg, and bake a nice brown in a sharp oven. They will not take too long to cook, because the pastry is so thin, and they must be a rich brown colour. Put them on to a wire tray as soon as they come from the oven.

Chorley cakes, though perhaps not so well known as Eccles cakes, are equally good to eat, and are made in a similar way; the currant filling is the same, only that the candied peel and spice are omitted. Short crust is used for these, and I will give the recipe for this as it is not a long one. Use ½lb. flour (not self-raising), ½lb. home-rendered lard, a pinch of salt and cold water to mix a paste. Put the dry ingredients into a bowl, and rub the lard into the flour with the tips of the fingers, then mix to a stiff paste (not sticky, but certainly not dry) with the cold water. Turn this on to a floured board, roll out thinly, and then proceed as for Eccles cakes.

It will be found impossible to roll the short crust out as thinly as the puff paste, and Chorley cakes are bigger, so a larger-sized cutter must be used, but they must be packed just as full as possible of currants if they are to be good. They must be baked in a fairly sharp oven, and they will take longer than the Eccles cakes to cook, also they must not be allowed to brown much, indeed they ought to look quite white when cooked. Put them on to a wire tray, and when cold dredge with castor sugar.

A delicious tart may be made in the following way by borrowing to a certain extent the Chorley cake recipe: Line an old plate with short crust; cover this with the currant mixture (about ½lb. currants it will take, with the other ingredients in proportion), then add 1 or 2 tablespoonfuls of very liquid jam, or the juice from jam, or even about 1 tablespoonful of golden syrup; brush round the edge with cold water, cover with a lid of pastry, cut the edge as for a fruit tart, and bake in a sharp oven. Dredge with castor sugar before serving.

Rice cakes belong to the North, and they are very satisfactory to make, but exceedingly troublesome to bake: a watchful eye must be on them all the time they are in the oven. Use 8ozs. flour, 3ozs. ground rice, 3ozs. sugar, 3ozs. butter, pinch salt, 1 tablespoonful vanilla essence and beaten egg, rather more than one but not quite two probably. Put the dry ingredients into a bowl and rub in the butter; mix to a paste with beaten egg to which the essence has been added.

Turn this on to a floured board, and cut into pieces, each a bit bigger than a walnut; roll these into balls with the hand. Have ready on a paper some sugar other than the 3ozs. given in the recipe, and when the balls are formed toss them in this, put them on to a well-greased baking sheet and bake in a sharp oven.—*From a talk by Miss Laverock.*

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7.45
A MILITARY BAND CONCERT

THURSDAY, OCTOBER 17
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
A GLIMPSE OF NORWAY

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'Parents and Children'—VII. Mrs. H. A. L. FISHER: 'Colds and How to Prevent Them'

11.0-11.30 (*London only*)
Experimental Television Transmission by the Baird Process

11.0 (*Daventry only*) Gramophone Records

12.0 A CONCERT
MARGARET FISHER (*Contralto*)
FRANK POWELL (*Baritone*)
DAISY SHORROCKS (*Violin*)

1.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

2.0 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

(*Daventry only*) Fishing Bulletin

2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES: 'Speech and Language'

Interlude

3.0 EVENSONG
From Westminster Abbey

Miss FLORA GRIERSON: 'Armchair Travels—II, Travelling in Eighteenth Century Scotland'

CONTINUING her 'Armchair Travels,' Miss Grierson arrives at the eighteenth century and, not surprisingly, chooses the complementary accounts by Dr. Johnson and his faithful Boswell of the memorable Tour to the Hebrides. Although, by the eighteenth century, there was still a certain spice of peril about such a journey, the point of interest, for us, shifts more on to the persons making the journey; and what company could be more entertaining than the great Doctor and his devoted Boswell?

4.0 A CONCERT
JOAN ELWES LEGGATT (*Soprano*)
MAUD AGNES WINTER (*Pianoforte*)
LONDON RADIO QUARTET

5.15 THE CHILDREN'S HOUR

'THE DRAGON'S TOOTH,' by A. Thatcher, arranged as a Dialogue Story, with Incidental Music by THE GREGORIAN TRIO

6.0 Quarterly Bulletin of the Wireless League

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

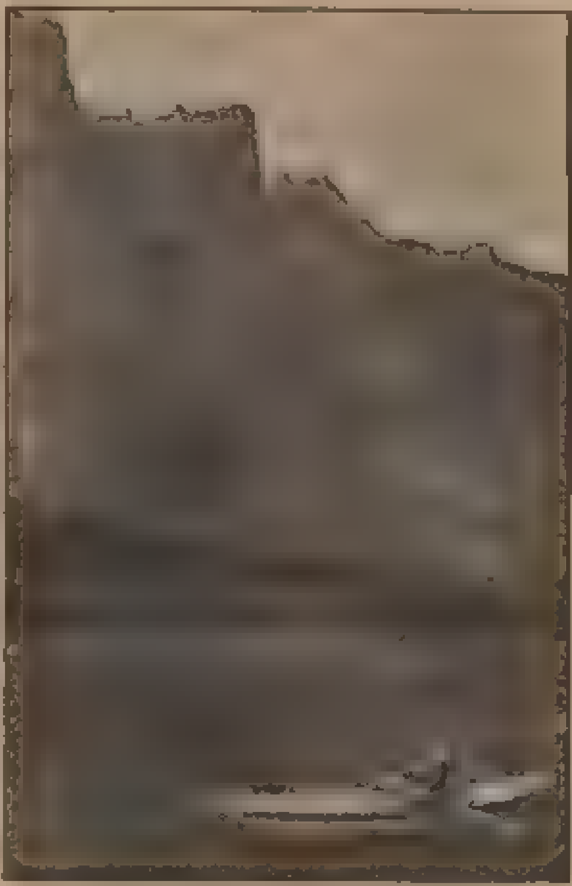
6.45 THE FOUNDATIONS OF MUSIC
SCHUMANN'S PIANOFORTE MUSIC
Played by
GERTRUDE PEPPERCORN
Sonata in G Minor

7.0 Miss V. SACKVILLE WEST, 'New Novels'

7.15 Musical Interlude

7.25 Dr. G. G. COULTON: 'England in the Middle Ages—IV, Towns and Fields'

THE story of most towns is simply that of a community growing larger under favourable circumstances. At first, the landlord has personal control of the inhabitants as to the ownership of the land; gradually, however, these inhabitants become rich enough to buy liberties from him, until at last his lordship becomes nothing more than a bond or link. The character of the evolution of these towns, however, differs greatly according to the different status of the lords—kings, nobles or ecclesiastics.



Tonight at 9.35

Norwegian National Programme

And then the blue-eyed Norseman told
A saga of the days of old.
'There is,' said he, 'a wondrous book
Of legends in the old Norse tongue,
Of the dead Kings of Norroway—
Legends that were once told or sung
In many a smoky fireside nook
In Iceland, in the ancient day,
By wandering Saga-man or Scald.'

7.45 A MILITARY BAND CONCERT
EILEEN PILCHER (*Contralto*)
ANDREW CLAYTON (*Tenor*)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'The Merrymakers' .... *Eric Coates*

Malagueña (Boabdil) .... *Moszkowski*
Czardas No. 1 .... *Michiels*

ANDREW CLAYTON
Recit., 'Mi batte il cor' (My beating Heart) (L'Africana) } *Meyerbeer*
Aria, 'O Paradiso' }

8.10 EILEEN PILCHER
Because .... *Cowen*
Absent .... } *Cecil*
Springtime .... } *Engelhardt*

8.15 BAND
Songs of the Hebrides *arr. Kennedy Fraser*

8.30 ANDREW CLAYTON
The Snowy Breasted Pearl .... *Robinson*
Now sleeps the crimson petal .... *Quilter*
Phillis has such charming graces
Lane Wilson

8.38 EILEEN PILCHER
The Turn of the Year .... *Willeby*
The Shepherd's Song .... *Elgar*
A Birthday .... *Cowen*

BAND
Dance of the Tumblers .. *Rimsky-Korsakov*
Aubade .... *Norman Demuth*
The Witches' Dance ('Le Villi')
Puccini arr. Howgill
March, 'King Cotton' .... *Sousa*

JOHN PHILIP SOUSA, of whom we in this country think as an out-and-out American, is actually of mixed Spanish and German parentage. Displaying unusual musical gifts, first as a violinist, at a very early age, he was only sixteen when he became the conductor of the orchestra of a theatre. For a few years he had valuable experience in this way, composing a good deal of music of all kinds, as well as arrangements for the theatre, and producing one of his own. He was not twenty-two when his first opera, *The Smugglers*, was produced. ... his appointment as conductor of the United States Marine Band ... twelve years ... famous ... the band grew ... and ... became so much the ... he organized ... his own band ... the ... (... 1892 ...) ... tours ... which ... of a 'march ...' was played practically all over the world.

Two at least of his dozen or so comic operas were successfully played in London, *El Capitan* ... and *The Mystical Miss* ... but ... probably for his marches that he will be best remembered ...

King Edward VII made him a member of the Victorian Order, and the American Navy gave him honorary rank in its Navy.

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT, 'The Way of the World'

9.30 Local News; (*Daventry only*) Shipping Forecast

9.35 Norwegian National Programme
(*See centre of page*)

10.35-12.0 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
LEONARD HENRY (Comedian)

THURSDAY, OCTOBER 17

5GB DAVENTRY EXPERIMENTAL

526 kc/s. (479.2 m.)

THURSDAY'S PROGRAMMES FROM OTHER STATIONS WILL BE GIVEN IN NEXT WEEK'S ISSUE

3.0 **Symphony Concert**

Relayed from the New Pavilion, Bournemouth

The Municipal Orchestra

Conducted by Sir DAN GODFREY

Overture, 'The Water Carrier' ..... *Delvo*

The First Cuckoo of Spring ..... *Delius*

Triple Concerto for Violin, Violoncello, and Piano-forte ..... *Beethoven*

(a) Allegro; (b) Largo; (c) Rondo alla Polacca

THE PERANT TRIO

(LEILA DOUGLEDAY, CHARLES HAMMOND and MAX PERANT)

Symphony No. 7, in E ..... *Bruckner*

(a) Allegro moderato; (b) Adagio; (c) Scherzo; (d) Finale

(First Performance at Classic Concert)

4.30 **ORGAN MUSIC**

Played by GILBERT MILLS

Relayed from the Church of the Messiah, Birmingham

(Organ)

WINIFRED PAYNE

Love's Worship ..... *K. A. Wright*

Abt Vogler ..... *O'Connor Morris*

GILBERT MILLS

Toccata in A ..... *Faradies*

Scherzoso ..... *Rheinberger*

Andante ..... *Schumann*

WINIFRED PAYNE

Sea Wrack ..... *Hardy*

Come to me, O ye Children ..... *Anderton*

GILBERT MILLS

Clifford Roberts and Gounaut

Flute and Violin Duet

5.30 **The Children's Hour**

(*From Birmingham*)

'Adventure with the Treasure Lady—The Lure of the Goblin Gadrin,' by Winifred A. Ratcliff

Songs by BETTY HUTCHINGS (*Soprano*)

SYDNEY HEARD (*Flute and Piccolo*)

TONY will Entertain

6.15 **'The First News'**

TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN

6.30 **ORGAN MUSIC**

By [illegible]

Prelude and Fugue in E flat Major ..... *Frank Tapp*

Three Choral Preludes ..... *Reger*

Sonata No. 2 in C Minor ..... *Mendelssohn*

Prelude in form of a Minuet ..... *Stanford*

Grand Chœur Dialogué ..... *Gigout*

7.0 **JACK PAYNE**

and THE B.B.C. DANCE ORCHESTRA

7.30 **Hallé Concert**

Relayed from the Free Trade Hall, Manchester

THE HALLÉ ORCHESTRA

Conducted by

SIR HAMILTON HARTY

Overture, 'The Merry Wives of Windsor' ..... *Nicolai*

Divertimento, No. 17 in D ..... *Mozart*

Allegro—Andante—Minuet—Presto

Symphony, No. 3 in E flat ..... *Beethoven*

Allegro con brio; Andante con moto; Scherzo; Allegro molto

9.0 Reading from the London Stage

9.0 **Hallé Concert**

(Continued)

Relayed from Manchester

ORCHESTRA

Eine Heldenleben ..... *Strauss*

(*Solo Violin*, ALFRED BARKER)

9.40 **The Song of Wings**

The Poetry and Music of Birds

Arranged by MARJORIE CROSSLEY

Presented by GLADYS WARD and MARGARET [illegible]



THE SONG OF WINGS.
The Poetry and Music of Birds
From 5GB tonight at 9.40.

10.0 **'The Second News'**

[illegible]

NEWS BULLETIN

10.15-11.15 **From the Operas**

[illegible]

Recital by JOSEPH LEWIS

(*Contralto*)

[illegible]

Overture, 'The Magic Flute' ..... *Mozart*

ASTRA DESMOND and Orchestra

Aria, 'Armes vous d'un noble courage' (Arm you with a noble courage) ..... *Gluck*

In Gluck's Aria

GLUCK, the German who set himself with real Teutonic zeal and thoroughness to reform French opera, was a devoted admirer of the old Greek classics. His aim was to give to the operatic stage something of the bigness and dignity of these old giants of art, and posterity has no doubt that he succeeded to a remarkable degree. The libretto of this opera is founded on Racine's tragedy, which was in some sort an adaptation from Euripides. Agamemnon's daughter Iphigenia was to be offered as a sacrifice to Diana to win for the Greeks a favouring wind to carry them to Troy. The gods, however, intervened, and after Iphigenia had resigned herself to her dread fate, Diana carried her off and a slaughtered hind was seen where she had awaited death.

Racine, listeners will remember, modified the tale to suit the taste of his public. In his play it is Achilles who rescues Iphigenia, and in the libretto of Gluck's opera that ending is followed.

PAUL EUGÈNE and Orchestra

Wotan's Farewell and the Fire Music ('The Valkyrie') ..... *Wagner*

ASTRA DESMOND and Orchestra

Dido's Death Song ('The Trojans') ..... *Berlioz*

PAUL EUGÈNE and Orchestra

Aria, 'Ne brouillez pas, soyez gentille' (Go not, [illegible]) ..... *Meyerbeer*

ASTRA DESMOND and Orchestra

Aria, 'O Priests of Baal' ('The Prophet') ..... *Meyerbeer*

ORCHESTRA

Trojan March ('The Taking of Troy') ..... *Berlioz*

(*Thursday's Programmes continued on page 122.*)

10.15

SELECTIONS FROM GRAND OPERA



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Thursday's Programmes continued (October 17)

5WA CARDIFF. 968 kc/s. (309.9 m.)

2.30 London Programme relayed from Daventry

3.45 Mrs. Nelson Edwards: 'Economical Cookery—III, Two Cheap Fish Meals'

4.0 London Programme relayed from Daventry

4.45 Bobby's String Orchestra
Relayed from Bobby's Café, Clifton, Bristol

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.[illegible] *S.B. from London*

6.30 Market Prices for Farmers

6.35 *S.B. from London*

9.30 West Regional News

9.36–12.0 *S.B. from London*

5PY PLYMOUTH 1,040 kc/s. (288.5 m.)

12.0–1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
TALLY HO! TALLY HO!
A day with the hounds—we hope with good results

6.0 London Programme relayed from Daventry

6.15–12.0 *S.B. from London* (9.30 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0–1.0 A Ballad Concert
S.B. from Hull
H. Barrett Reynolds (*Bass*)
[illegible] *For the Town a Footstool as rare* [illegible]
[illegible] Charles [illegible] Maude Valerie White



BOBBY'S STRING ORCHESTRA
is being relayed by Cardiff from Bobby's Café, Bristol, between 4.45 and 5.15 this afternoon.

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

3.45 *S.B. from Cardiff*

4.0 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from* [illegible]

6.30 *S.B. from Cardiff*

6.36 *S.B. from London*

9.30 *S.B. from Cardiff*

9.36–12.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 M.)

1.0–2.0 Organ Music
Played by Reginald Foort
Is relayed from the Regent Cinema
Relayed to London and Daventry

2.30 London Programme relayed from Daventry

3.45 Dr. W. Winslow Hall: 'Early Man in [illegible] on the evidence of local relics'

4.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market prices for South of England Farmers

6.35–12.0 *S.B. from London.* (9.30 Local News)

Miriam Dyer-Edwards Bratman (*Soprano*)
An Eriskay Love Lilt ..... *Kennedy Fraser*
[illegible] *Marzials*
[illegible] Baptisme ..... *Kennedy Rae*
Sail as the Night ..... *Bohm*

Annie Hearfield (*Pianoforte*)
Staccato Study, Op. 23, No. 2 ..... *Rubinstein*
Seville ..... *Albeniz*

H. Lambert [illegible]
The Late Player ..... *A[illegible]*
[illegible] *For [illegible]*
When the Sergeant-Major's on Parade
Lonsdale

Miriam Dyer-Edwards Bratman
[illegible] Day *Sanford*
The Daily Question *Meyer Lutz*
A Hackmatack Courtship *Harrison*
[illegible] Day

Annie Hearfield
The Bee ..... *A. Poznanski*
Hungarian Rhapsody, No. 6 *Liszt*

4.30 Jerry Heywood and his Orchestra
Relayed from
The Sixth Manchester Radio Exhibition
at the City Hall
[illegible] *Meyer-Helmund*
[illegible] *Bizet*
Suite, 'Peer Gynt' *Grieg*
Selection, 'This Year of Grace' *Coward*
[illegible] *Meyer*
Selection, 'The Student Prince' ..... *Romberg*

(*Manchester Programme continued on page 126.*)



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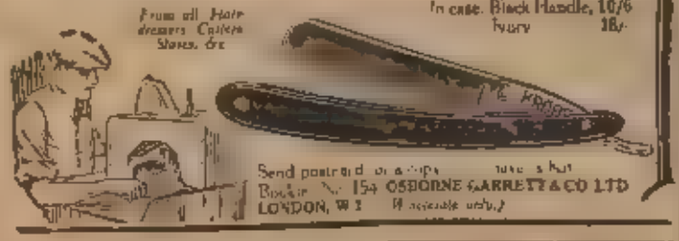
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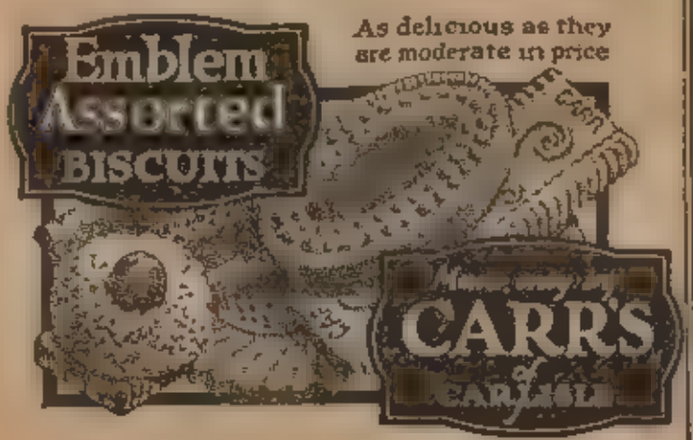
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Thursday's Programmes continued (October 17)

(Manchester Programme continued from page 122.

5.15 The Children's Hour
The North Wind Doth Blow
Songs by Beatrice Coleman and Harry [illegible]

6.0 Lond[illegible] Programme [illegible] Daily

6.15 S.B. from London

6.30 Market Prices for North of England Farmers

6.45 S.B. from Lond[illegible]

7.45 Hallé Concert
Relayed from the Free Trade Hall.
[illegible]
The Hallé Orchestra
[illegible]
Sir Hamilton Harty
[illegible]

All or all the smaller orchestral pieces of M[illegible] called by many various names, are [illegible] tertainment Music.' Many of them were intended for performance in the open air, which no doubt [illegible] winds. Sometimes, depending on the players who were available, a little [illegible] would make its appearance between [illegible] usual movements, to give the performer in question a specially good innings of his own. But, as a rule, the Divertimento consist of six movements of which a Minuet and Trio is almost invariably [illegible] throughout in the happiest spirit. It is recorded that before its publication, Richter, in the course of a toast which he was proposing at a banquet suggested that it should be called 'Brahms [illegible] analysis of Beethoven's 'Eroica,' and who knew a later description of this Symphony as one 'whose fundamental note is proud strength that rejoices in deeds,' the parallel will not seem without foundation.

9.45 Musical Interlude

10.0 S.B. from London

10.30 North Regional News.

10.35-12.0 S.B. from London

Other Stations:

5NO NEWCASTLE. 1,149 kc. 261.1 m.

12.0-1.0 — [illegible] Records. 2.25 The Great Enchantment [illegible] 3.30 [illegible] 5.15 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] Local Interlude. 6.45 12.0 [illegible]

5SC GLASGOW. 760 kc. 394.9 m.

10.45 [illegible] 11.0-12.0 — [illegible] 2.30 [illegible] Robert [illegible] Musical Studies TV. S.B. from Edinburgh. 3.0—Dance Music by [illegible] Ballroom. 3.15 [illegible] Highlands. 3.30 [illegible] 3.40 —Mid-Week Service conducted by the Rev. A. G. Armstrong, M.A., Dundas Street Congregational Church. 4.0—[illegible] Scottish News (Gaelic). [illegible] 6.45 12.0 [illegible] 9.30

2BD ABERDEEN. 995 kc. 301.5 m.

11.0 12.0 [illegible] 3.0 [illegible] 3.45 [illegible] 3.30 [illegible] 6.15 [illegible] 6.30 [illegible] (See Glasgow). 6.45 [illegible] 9.30 S.B. from Glasgow. 9.35-12.0 —S[illegible]

2BE BELFAST. 1,339 kc. 224.3 m.

2.20 [illegible] Programme [illegible] 4.0 [illegible] The Night [illegible] Up D Op. 79 (Rosing [illegible] Sopr[illegible] Sleep you no more (Quilter [illegible] Silver), Orpheus with his Lute (Vaughan [illegible] 4.50 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 7.45 [illegible] March, The Pierrots (Rosalind [illegible] 8.0 [illegible] 8.9 [illegible] 8.29 [illegible] 8.39 [illegible] 8.45 [illegible] 8.55 [illegible] 9.0 [illegible] 9.35 [illegible] talk, Mrs. Atwell and Mr. [illegible] The Wapses Windsor A Burlesque [illegible] 10.35 12.0 [illegible]

This Week's Epilogue:
'LORD, WHAT IS MAN?'
'HIS WARFARE'
Hymn: 'Onward, Christian Soldiers'
II Timothy ii, 1-13
Hymn, 'A safe stronghold our God is still'
Isaiah xl, 3 . . . pardoned

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Music from Tonight's Delius Concert

Specially written by PHILIP HESELTINE

THE Delius Festival, of which tonight's concert at Queen's Hall is the third in the series of six, is the biggest tribute ever paid to a living composer in this country. Thomas Beecham has publicly acclaimed Delius not merely as a great British composer, but as one of the greatest composers of all time, and for more than twenty years has devoted himself to the task of making his music known to the public. The present Festival is the crowning achievement of Sir Thomas's activities in this direction which includes two separate productions of the [illegible] *Village Romeo and Juliet* [illegible] 1920, the first two performances in England (1909) and [illegible] of the choral work, *A Mass of Life*, which is to be heard at Queen's Hall on November 1, the all Delius concerts with chorus and orchestra in 1911 and 1914, and the [illegible] Delius concert which was broadcast last February, within a few days of the composer's sixty-seventh birthday.

Ballad for Orchestra: 'Eventyr' ('Once upon a time')

DELIUS was born in Yorkshire and educated wholly in England. His father was of German origin, but had settled in England and become naturalised several years before the composer was born. For a short time Frederick worked in his father's business on behalf of which he was sent, in 1881, to Scandinavia. This visit proved a very [illegible] and resulted in a life-long attachment to the Scandinavian peoples, and their literature and legendary lore. The orchestral ballad, *Eventyr* or *Once upon a time*, which opens tonight's concert was inspired by the fairy-tales of Asbjörnsen, a Norwegian writer, who went about the country, in the early years of the last century, collecting the traditional tales that had been handed down from generation to generation among the peasants. These tales deal mostly with supernatural beings—trolls, hob-goblins, water-sprites, and the like—and their relations with human beings. In Asbjörnsen's youth, many of the country folk believed implicitly in the reality of these creatures. At a wedding or a Christmas party a little dish of porridge and cream would be put out for them in a place apart, lest they should be offended, for when angry their vengeance was wont to take the most unpleasant forms, such as spiriting away the bride from a wedding and whirling her into a dance so fast and furious that she fell down unconscious or dead. A hunter's luck was thought to depend upon their good or ill-will, and the queer noises heard at night in the lonely woods were always attributed to some activity of these mysterious beings. *Eventyr* is not based on any particular story, but is an attempt to convey in music something of the atmosphere of Asbjörnsen's book, with its 'boules and bivatoos, warlocks and wurricoos, ghastes and ghoulies, long-leggity beasties, and things that go bump in the night.' It was written in 1917.

Poem for Baritone Solo and Orchestra: 'Cynara.' (*First performance.*) Soloist: JOHN GOSS

'CYNARA' was written some ten years earlier. Originally intended as one of the *Songs of Sunset*, it was eventually omitted from that work—which its inclusion would have made over long—and never actually completed until the present year, when the original sketches, which had been mislaid, were found and copied, and the work was played over to the composer, who then dictated the closing bars to his secretary and made various alterations in the orchestration. For the last few years Delius has laboured under the double handicap of paralysis and total blindness, that he has been able to compose at all is due to the wonderful method of taking down music from his dictation which has been evolved by his wife and his secretary, Mr. Eric Fenby, a talented young Yorkshire musician. 'Cynara' is a poem by Ernest Dowson, that unhappy poet of the 'nineties who died in 1900, at the early age of thirty-three. It expresses the conflict between sacred and profane love in the poet's life, and is indeed to some extent, autobiographical. Dowson conceived a tragic passion for the daughter of a restaurant-keeper who, when the poet had courted her for two years, married a waiter. But her image continued to haunt him, and she was undoubtedly in his mind when he wrote the refrain, 'I have been faithful to thee, Cynara, after my fashion.'



FREDERICK DELIUS

Concerto for Pianoforte and Orchestra. Soloist: EVELYN HOWARD-JONES.

THE *Piano Concerto* was composed in Florida in 1897, but was re-written ten years later when the three movements of the original version were condensed into one. It is based upon two principal themes, of which the first is announced by the orchestra in the opening bars. The form is, roughly, A—B—A, the last section being a recapitulation of the first.

Poem for Baritone Solo, Chorus and Orchestra: 'Arabesk.' (*First performance.*) Soloist: JOHN GOSS

'ARABESK,' which will be heard for the first time this evening, though it was composed as long ago as 1911 is a setting of a strange symbolical lyric by Jens Peter Jacobsen, the botanist-poet who translated Darwin's works into Danish and is accounted the greatest master of modern Danish prose. The poem deals with the darker side of the god Pan, who here represents the obsession of sensual passion which leads to madness and death. 'In a sun-bathed meadow grows a wondrous herb: Only in the noon stillness, under the beams of the burning sun its blossom unfolds itself for a fleeting moment. It gleams like the [illegible] eye of one enchanted, like the glow of the dead bride's blushes.' The flower suggests to the poet the fatal fascination of the love which blights and destroys. 'From the poisonous lily's dazzling chalice drank she to me, to one, too, that hath perished, and to him who now at her feet is kneeling.' The wondrous herb may also be regarded as a symbol of the brilliant all too fleeting Northern summer, for the poem ends with a vision of a bleak winter landscape, the wind-scattered dead leaves over the snow, and, like a sigh from out of the earth itself, the voice of Pan tonelessly: 'Knew'st thou Pan?'

The baritone solos in this work and in *Cynara* will be sung by Mr. John Goss, one of the most brilliant of the younger generation of British singers. Although this is the first time he has sung any of the larger works of Delius with orchestra, his sympathetic interpretations of the composer's songs are well known. There are few British composers who are not indebted to Mr. Goss for one or more 'first performances,' so such is his versatility that [illegible] the last eight years he has sung in public no fewer than 960 different songs, exclusive of excerpts from opera and oratorio.

Variations for Orchestra and Chorus: 'Appalachia.'

'APPALACHIA' is the old Indian name for North America, and Delius's work was inspired by his year's sojourn in Florida; it is an impression of the emotions aroused in him by the tropical surroundings of his orange grove on the St. John's River, near Jacksonville, and by the life and history of the negro race. The theme on which the variations are based is a song which Delius heard sung by a negro on his plantation; it bears a striking resemblance to a melody from *Rigoletto*, which may possibly be its ultimate origin. The chorus is treated as a part of the orchestra in the earlier part of the work; the words are sung, the voices merely heightening the colour of the instrumentation. The choral epilogue is a song of parting, calling the old days of slavery, when members of a family were sold to plantations in different parts of the country, and, often at a moment's notice, had to bid one another an eternal farewell.

The second broadcast from the Delius Festival will be on Friday, November 1, when 'A Mass of Life' will be relayed from the Queen's Hall.

8.0
THE DELIUS FESTIVAL CONCERT

FRIDAY, OCTOBER 18
2LO LONDON & 5XX DAVENTRY

42 kc/s. (356.3 m.) 193 kc/s. 1,554.4 m.

10.25
THE WEEK'S SURPRISE ITEM

[illegible]

12.25 Presentation of the Freedom of the City of London
Lt.-Gen. Lord Baden-Powell, O.C.M.G.
[illegible]

1.0-2.0 A Recital of Gramophone Records
By Mr. Christopher Stone

2.15 (*Daventry only*) Fishing Bulletin

2.30 FOR THE SCHOOLS
Dr. B. A. Keen: 'Farming—II, The Division of Pastoral and Arable Agriculture in Britain'

2.55 Interlude

3.0 Peoples of the World and their Homes—IV, Mr. Alan Sullivan, The Eskimo

3.20 'Hints on Athletics and Games—IV. A School Journey of the Summer of 1920

3.40 Interlude

3.45 Concert for Schools
Miss Christine McCleery (Violin-solo, viola)

4.30 Light Music
Muscietto and his Orchestra
From the May Fair Hotel

5.15 The Children's Hour
[illegible]

At 8 p.m. tonight—Friday, October 18

A Concert* of Music by
FREDERICK DELIUS

The London Select Choir and the B.B.C. Orchestra conducted by

SIR THOMAS BEECHAM

Relayed from the Queen's Hall, W.1.

PROGRAMME

PART I (8 p.m.)

Eventyr (Once upon a time)
A Ballad for Orchestra based on Asbjornsen's Fairy Tales.

Cynara
Poem by Ernest Dowson, set for Baritone and Orchestra
Soloist: John Goss. (*First performance*).

Concerto
for Pianoforte and Orchestra.
Soloist: Howard-Jones

Arabesk
Poem by J. P. Jacobsen, for Baritone Solo, Chorus and Orchestra.
(*First Performance*).

PART II (9.20 p.m.)

Appalachia
Variations for Orchestra and Chorus.

* *This Concert, which is given by the B.B.C., is the third of the present Delius Festival organised and conducted by Sir Thomas Beecham.*

[illegible]

6.0 [illegible]
Musical Interlude
The Village and the Village Woman, IV. Mr. James H. Beal: "The Wheelwright, Carpenter"
7.45 Edgar Fairchild and Robert [illegible]: The famous twin Pianists

8.0 Delius Festival Concert
[illegible]
(*Sole Lessees—Messrs. Chappell and Co., Ltd.*)
John Goss (*Baritone*)
Howard Jones (*Pianoforte*)
The London Select Choir
The B.B.C. Symphony Orchestra (Leader: Arthur Beckwith)
Conducted by
Sir Thomas Beecham
Part I
(*See centre of page*)

9.5 'The Second News'
Weather Forecast. Second General News Bulletin

9.20 Delius Festival Concert
Part II
(*See centre of page*)

10.5 Local Announcements; (*Daventry only*) Shipping Forecast and Fat Stock Prices

10.10 Sir Oliver Lodge
'The beginnings of Electric Lighting'

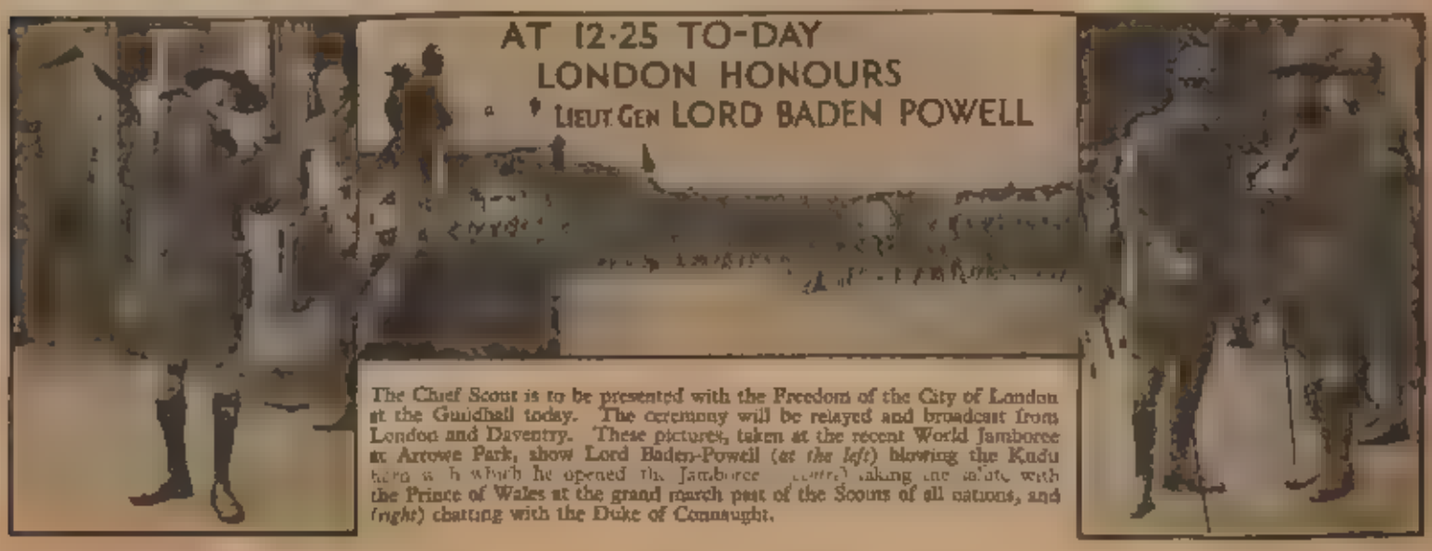
10.25 SURPRISE ITEM

10.40 DANCE MUSIC
The Café de Paris Blue Lyres Band
From the Café de Paris

8.0 Mrs. W. W. [illegible]: 'Storing Fruit'

6.15 'The First News'
Time Signal, Greenwich; Weather Forecast; First General News Bulletin

12.0-12.15
Experimental Transmission of Still Pictures by the Fultograph Process



The Chief Scout is to be presented with the Freedom of the City of London at the Guildhall today. The ceremony will be relayed and broadcast from London and Daventry. These pictures, taken at the recent World Jamboree at Arrowe Park, show Lord Baden-Powell (*at the left*) blowing the Kudu horn with which he opened the Jamboree (*centre*) taking the salute with the Prince of Wales at the grand march past of the Scouts of all nations, and (*right*) chatting with the Duke of Connaught.

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Concert Overture in C Minor ..... *Hollins*

LAURA MORAND (*Contralto*)

Flow not so fast, ye fountains ..... *arr. Keel*
A Dirge (Messages) ..... *Schumann*
Maria Wiegenlied (The Virgin's Cradle Song) *Jüngst*
Mattinata (Morning Song) ..... *Tosti*

LEONARD H. WARNER

Othello Suite *Coleridge-Taylor, arr. Illingford.*

1. Dance
2. Clarinet's Intermezzo
3. Funeral March
4. The Willow Song
5. Military March

LAURA MORAND

O sleep why dost thou leave me? ..... *Handel*
Less [illegible] *Coleridge-Taylor*
A [illegible] Love (A Dirge) *Liza Lehmann*
Wings of Night *Winter Watts*

LEONARD H. WARNER

Romance (Op. 22, No. 2) *Arensky, arr. Best*
Fugue in G. *Arche*

4.0 JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA

CARROLL LEVIS AND [illegible] (Songs at the Piano)

5.30 The Children's Hour

(From Birmingham)

'The Lonely Tree,' by Beryl Wooldridge

Songs by DOROTHY MORRIS (*Soprano*)

ARTHUR LINDSAY will Entertain

Another Yarn by 'HOUSEMASTER'

6.15 'The First News'

TIME SIGNAL GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Lutece' ..... *Wely*

DOROTHY MORRIS (*Soprano*)

What's in the Air today? .. *Robert Eden*
If we Stood Away *Phillips*
Marsh Winds ..... *Marjory Mantle*

ORCHESTRA

Intermezzo "Ah, sweet mystery of life" *Victor Herbert*
Waltz, 'Rosa' ..... *Nigel Dalloway*

CHALFONT WHITMORE (*Pianoforte*)

Ballad, Op. 42 ..... *Chopin*

7.10 ORCHESTRA

Selection of Popular Songs ..... *Sanderson*

DOROTHY MORRIS

Follow the Piper ..... *Bridge*
Blackbird's Song ..... *Cyril Scott*
The Toby Jug ..... *Claude Arundale*

CHALFONT WHITMORE

Prelude in F
Impromptu, Op. [illegible]
Waltz, Op. [illegible] } *Chopin*

7.45 ORCHESTRA

Suite, 'On Jhelum River' .. *Woodforde-Finden*

8.0 'Smoke Rings'

(From Birmingham)

(See centre of page)



8.0 'SMOKE RINGS'

A Bachelor Retrospect

by

DOROTHY LEVES

Presented by

JOHN ROBKE
COLLEEN CLIFFORD
MYLES CLIFTON
EDITH JAMES
EDDIE ROBINSON

With JACK VENABLES at the Piano

9.0 A CONCERT

GWEN KNIGHT (*Soprano*)

THE GERSHOM PARKINGTON QUINTET

Miniature Suite *Coates*

GWEN KNIGHT

[illegible] *Haydn Wood*

9.22 QUINTET

Introduction and Aria of Lensky ('Eugene Onegin') *Tchaikowsky*

Serenade ..... } *Victor Herbert*
Fleur-de-lis } *Victor Herbert*
Lilacs }

9.38 GWEN KNIGHT

The Piper *McLeod Steel*
The Donkey *Gwen Knight*
Cou-Cou (The Cuckoo) in English *P. J. O'Hara*

9.45 QUINTET

Selection of Spanish Dances ..*Moszkowski*

10.0 'The Second News'

WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND,
Directed by RAY STARITA,
FROM THE AMBASSADOR CLUB

THE CAFE DE PARIS BLUE LYRES BAND
FROM THE CAFE DE PARIS

(Friday's Programmes continued on page 131.)

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A TINO Selection
PIRATES OF PENZANCE Selection
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Tuesday SLAVONIC DANCES
MADAM BUTTERFLY Selection
BRITANNIA Overture

Wednesday MIGNON Overture
IN A MONASTERY GARDEN
SUNNY Selection
BALLET EGYPTIEN
JEWELS OF MADONNA Two Intermezzi

Thursday DANCE OF THE TUMBLERS
LE VILLI Waltzes Dance
MAGIC FLUTE Overture

Friday AN SWEET MYSTERY OF LIFE
SANDERSON'S POPULAR SONGS

Saturday 1812 Overture
CARNIVAL OF ANIMALS Elephants
SYLVIA Pizzicato
WILLIAM TELL Overture
INVITATION TO THE WALTZ
MIKADO Selection

Instrumental

Sunday BUSTLE OF SPRING (Cello)
RONDO ALLA TURCA
NOCTURNE IN E FLAT William Primrose (Violin)

Monday FLIGHT OF BUMBLE BEE

Tuesday CHANSON TRISTE (Drum)

Wednesday POET AND PEASANT Overture

Friday ARIOSO ON ACUE

Vocal

Sunday MARRIAGE OF FIGARO
MAIRE MY GIRL
TRUCE
ONWARD, CHRISTIAN SOLDIERS

Monday SIMON THE CELLARER

Wednesday IF EVER I MEET THE SERGEANT

Thursday O PARADISO
BECAUSE
SONGS OF THE HEBRIDES
SEA WEAVE

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Friday's Programmes continued (October 18)

5WA CARDIFF. 968 kc/s. (309.9 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

7.0 JOHN STEAR'S CARLTON CELEBRITY BAND
Relayed from the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr IDAN KYRLE FLETCHER: 'Problems of Production applied to Welsh Dramatists—II, A Rehearsal of *Change* by J. O. Francis'

In this talk Mr. Kyrle Fletcher seeks to give the utmost possible assistance to those concerned with the production of amateur plays. He will describe an actual rehearsal of a play he has produced.

6.15 *S.B. from London*

10.5 West Regional News

10.10-10.40 *S.B.* [illegible]

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

10.5 *S.B. from Cardiff*

10.10-10.40 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15-10.40 *S.B. from London* (10.5 Local News)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
A DAY FULL OF MYSTERIES
—and a story concerning 2½ brothers, 'Fritz, Heinrich and Hans' (*Ralph de Rosen*)

6.0 London Programme relayed from Daventry

6.15-10.40 *S.B. from London* (10.5 Forthcoming Events, Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA

Marche Algerienne	Rosey
A Musical Snuff Box	Liadov
Two Country Dances	Finck
Waltz, 'The Land of Roses'	[illegible]
Selection, 'The Gondoliers'	[illegible]

5.15 The Children's Hour
S.B. from Leeds
Nursery Rhymes by WM. RANSOM
Yorkshire Songs by GEORGE LISTER

6.0 Famous Northern Women'—II, Mrs. MARGARET MASTERMAN Kitty Wilkinson

6.15 *S.B. from London*

10.5 North Regional News

10.10-10.40 *S.B. from London*

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

2.25—East Coast Fishing Bulletin relayed from Daventry 2.30 [illegible] 4.30 [illegible] 5.15—The Children's Hour 6.0 London Programme relayed from Daventry 6.15-10.40 *S.B. from London.*

5SC GLASGOW. 250 kc/s. (389.6 m.)

2.30 [illegible] 5.50 [illegible] 6.30 [illegible] 6.45 Musical Interlude. 6.55 London. 10.5—[illegible] 10.10-10.40 [illegible]

2BD ABERDEEN. 495 kc/s. (605.9 m.)

2.30 *S.B. from Edinburgh* 5.15—*S.B. from Glasgow.* 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 Musical Interlude. 6.55 London. 10.5—N.B. from Glasgow. 10.10-10.40—*S.B. from London.*

2BE BELFAST. 1,535 kc/s. (342.9 m.)

12.0—Organ Music played by Herbert Westerby, Mus.Bac. (Lond.), relayed from the Grosvenor Hall. 2.30 [illegible] Daventry. 4.30 [illegible] 5.15—The Children's Hour. 6.0—A Pianoforte Interlude by A. V. [illegible] 6.15 [illegible] 8.0 [illegible] 8.15 [illegible] 8.27 [illegible] 8.56 [illegible] 9.5 [illegible] 9.20 [illegible] Day (Robt. Chignell). 10.10 [illegible] 10.40.—Regional News

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IN MEMORY OF F. E. WEATHERLY.

Sixty Years of Song New Talks on Welsh Music and Old Churches Prophecies that Went Wrong Another Service in Welsh.

Talks by Welsh Musicians

An important new series of talks on the subject of Welsh music will be heard during the next few months. These will be given by musicians of high standing, some of Welsh birth, and the series is to be introduced by Sir Walford Davies, as Chairman of the National Council of Music, on Tuesday October 22 at 7.0 p.m. The following Saturday, at 7.0 p.m., Mr. Vincent Thomas will give a talk entitled 'The Young Composer.' Mr. Thomas is at present Musical Director of the City Temple, London, Conductor of the Westminster Choral Society and the St. Cecilia Ladies' Choir, and has adjudicated at several important musical festivals, including the Royal National Eisteddfod of Wales. He was born at Wrexham in the Old Vicarage where many years previously Bishop Heber, then Canon of St. Asaph's Cathedral, had written the famous *From Greenland's Icy Mountains*.

Musical Comedy Programme.

LILIAN KEYES (soprano) and John Rorke (baritone) will be the singers in a musical comedy programme to be given by the National Orchestra of Wales on Wednesday, October 23, at 7.45 p.m. This programme should be popular with listeners who like to hear music they know well.

An Architectural Gem.

THE first of a new series of talks on old churches of the West will be broadcast on Monday October 21 at 4.45 p.m., the church chosen for this occasion being The Church of St. James, Exeter, which is of interest, not only because it is said to be the oldest building in the city, but also because it has a circular window at the west end which is probably older than that in the East Transept of Canterbury or the clerestory of the nave of Southwell. At present, unfortunately, this interesting window is hidden on the inner side by the organ, which is placed in a gallery above the west door; the pipes rise to the height of the centre of the window, and the choir lights immediately below the circular window are also obscured.

The Concealed Window.

MANY Bristolians hope that it may be possible to remove the organ to another position in the Church, as the loss of light is considerable, quite apart from the aesthetic loss which is suffered by concealing architectural beauties. The date of the window is given as 1200 A.D. in 'Parker's Glossary of Architecture' but experts date it as earlier than the Berkeston Tower, which is given as 1180. The talk on this subject will be given by the curate of the Church, the Rev. F. W. P. Hicks.

National Orchestra of Wales.

THE Orchestral Concerts at the National Museum of Wales at 3.15 p.m. on Mondays will in future be relayed to Daventry 5 X X. The programme for Monday, October 21 will consist of some of the works of Mozart. Stiles Allen will be the singer at the Symphony Orchestral Concert in the City Hall, Cardiff, on Thursday October 24 at 7.45 p.m. This concert will not be broadcast, but the Popular Concert on Saturday, October 26 will be heard by listeners between 7.45 and 9.0 p.m. The artists are Eda Kersey (violin) and Glyn Eastman (baritone).

THE LATE F. E. WEATHERLY, K.C.

A PROGRAMME to the memory of that famous song writer F. E. Weatherly, will be broadcast from Cardiff and Swansea Stations at 7.45 p.m. on Tuesday October 22 at 7.45 p.m. It is entitled 'Sixty Years of Song,' and Ethel Dakin (contralto) and Dennis Noble (baritone), who took part in nearly all the programmes Mr Weatherly arranged of his own songs, will be the vocalists. He wrote over two thousand songs, and was always fortunate in the composers who set them to music. They were generally his own personal friends.

Mr Weatherly made many appearances before the Cardiff microphone, and few of his numerous activities gave him more pleasure.

Do I like broadcasting? I thought so at first, he wrote some time before his death in a letter to the Cardiff Station. 'I only hope my listeners hear me as plainly as I see them in my mind's eye.'

My first broadcast was from Cardiff in February, 1927,' he went on. 'I confess I was distrustful of myself. Accustomed to speak in court, at public banquets, and from concert platforms, I was afraid of the silent studio and the lack of an audience. But when Cardiff told me not to worry, as I had the broadcasting voice, I took courage, and all subsequent visits to the studios have had a charm which no seen audience has ever had.

'Perhaps the most delightful experience of all is to receive letters from old friends whom I had almost given for years—old friends who used to sing the songs, many years ago, some of them mine, young folk who have heard their parents sing them, and letters from the young folk who sing the modern songs, some of them also mine, and tell me they love them.

Let the old man be forgiven for his one piece of vanity, and I may say at once that some of his recent songs are as well known as his old songs. *Kitty Lee* and *The Holy City* [illegible]



The Swansea Orpheus Society.

WHEN Mr Lionel Rowlands, the conductor of the Swansea Orpheus Society, first embarked upon the scheme dear to his heart of a choir which would be a town choir in every sense of the word, he was met with grave opposition. Not opposition from enemies, but from well-wishers, who said, although Swansea is a nest of singing birds, many of the best singers are already in chapel choirs and other musical societies. They also reminded the optimists that a central place for rehearsal was difficult to decide upon and, further, that rivals might appear upon the scene and wreck the scheme by opposition. Lastly, they averred that young people would join for a few practices, but that in the end, dances and other entertainment would prove more a luring than the sterner work of musical study. It is delightful to find that the prophets were wrong, for the Society, formed in 1928, gave its first concert in January, 1929, when *A Tale of Old Japan* was performed. The first concert for this season will be given on Thursday, October 24, at 7.45 p.m., in the Central Hall, Swansea, from where it will be relayed for Welsh listeners until 9 p.m. The artists are Betty Bannerman (contralto) and Stuart Robertson (bass).

Religious Service in Welsh

A RELIGIOUS service in Welsh will be broadcast from the Pembroke Terrace Presbyterian Church of Wales at 6.30 p.m. on Sunday, October 20, and relayed to Daventry and Swansea listeners. The minister of the church, the Rev. John Roberts, who will give an address, is a native of Portmadoc, North Wales, and is the son of a well-known minister and poet. He has been minister since 1913 of the Pembroke Terrace Church, which is the mother church in Cardiff of the denomination, and was for seven years a minister in Liverpool before coming to South Wales.

Plays of a Different Kind

THE VILLAGE WIZARD, a comedy in one act, by Naunton Davies, is included in the evening programme from Cardiff on Monday, October 21. The late Naunton Davies was a native of Newport. He wrote many plays, including *The Cobweb*, and his comedy *The Village Wizard* is published both in English and Welsh. A group of songs will be sung by Arthur Gay (tenor) both before and after the play, and three well-known Welsh works arranged by Reginald Redman will be played by the Station Trio. A duologue, entitled *The Bride*, by F. Morton Howard, several of whose sketches have been broadcast from Cardiff, will be broadcast at 7.30 p.m. on Saturday, October 26.

Hallowe'en Custom.

MISS DOROTHY EDWARDS takes Hallowe'en as the subject of her Talk for Women on Thursday, October 24 at 7.45 p.m. Wales is not behind other Celtic countries in her adherence to these old customs, and Miss Edwards will have some interesting stories to tell.

Welsh Drama.

PROBLEMS of [illegible] are the theme of the course of talks by Mr. Hal. Kerr Fletcher in his series of talks on 'Problems of Production.'

'STEEP HOLM.'

THE CHAPEL IN THE COAL-MINE

The Rev. L. T. Harry, of Swansea, describes a visit to the chapel in the Mynydd Newydd coal-mine, from which Cardiff and Swansea relay a service on Sunday evening.

AN invitation reached me one day to attend the prayer meeting which is held in the Mynydd Newydd coalpit, near Swansea, every Monday morning. Very gladly did I accept this unique privilege. The day fixed, in company with a friend, I started out early in the morning to what was my first experience of life in a coal-mine. Weather conditions were not favourable, rain came down heavily, and before the colliery was reached, after a climb uphill of about one and a half miles, we were thoroughly soaked. But why be concerned about climatic conditions above ground? The mild excitement of going down the pit on such an occasion was of sufficient interest for the moment. On arriving at the pit the first thing to do was to equip ourselves for the actual descent. And under the courteous direction of our guide we made our way to the lamp-room, where we were given a safety lamp. Around the shaft men were gathering ready to enter the cage which was to bear us into the deep recesses of the earth. The cage is just a platform surrounded by a rail. On this six of us took our places, and at the given signal the engine stirred, the wheels revolved, and we began to descend, down, down, and down, until we reached the bottom of the shaft. A wide, brick-arched roadway led us along tramways and through black mud and slush for some distance, then a turn to the right and we were at the approach to the 'chapel.' In the distance the lights of safety lamps flickered in the gloom, voices could be heard, and with an effort shadowy figures could be seen moving among this strange scene of human activity, enterprise, and genius. Again another figure loomed up in the darkness, but bigger and of a different shape. It was a pit pony proceeding to his allotted task. These ponies are beautiful creatures, well-groomed, fed, and cared for, and between them and the hauliers a real friendship exists. The ponies are in a sense permanent dwellers in the mine, for they remain underground for a great number of years without coming to the surface, even for a holiday.

'The Chapel' is an excavation oblong in shape, the roof and sides being supported by pit props. Seats are made of rough timber and arranged along the sides. One by one the men, with as much decorum as in a church above ground, take their seats. The leader of the meeting, Mr. James, who has taken this duty for a great number of years, stands at the head of the company; there is no pulpit or desk. He gives out a hymn, which we all sing heartily. Then prayer is offered to God, thanking Him for His goodness and mercy and seeking His aid and protection throughout the working hours for those gathered in the mine on that and all other days. One is called upon to read the Scriptures. The passage selected is the tenth chapter of St. John's Gospel; it is read with deep accents of conviction and understanding. Other prayers follow, and a short address by the writer of this article. The Benediction is pronounced and the meeting closes, and once more the men take up their lamps and wend their several ways to the coal face for the toil of the day, whilst the writer and his friend retrace their steps to the shaft for the ascent. On the way the leader of the meeting invited them to inspect the engine of which he has been in charge for a generation.

One of the most interesting facts about this prayer meeting is that it has had a continuous record of more than eighty-five years. It lasts for half an hour, and on the above occasion English and Welsh were spoken in the service, but Welsh is the usual language in which it is conducted. Many anecdotes are told of the meetings. On one occasion, it is said, the manager, anxious to get an extra output on a certain Monday, asked the men to abbreviate the service, which they did. But before they had been at work long the engine broke down, and instead of an increase in the output for that day the quantity of coal raised was much less than usual. The prayer meeting is regarded with very great reverence by the workmen, and they do not attend, and some who take no interest whatever in religious movements have a very real respect for the [illegible].

There are other cases on record of meetings of a similar character in other mines, and during the Welsh Revival many were started, but they did not continue. This one has held on its way uninterruptedly for all the period. The Mynydd Newydd colliery is singularly free from serious accidents. This happy condition is attributed by the men in no small measure to the Monday morning prayer meeting.

The collier's life is a hard one. But a vision of these men setting aside a part of their work time every Monday morning to pray, and sing and read the Word of God down there in the bowels of the earth amidst the grime and thick darkness is something to stir the imagination and cause one to reflect on their faith and interest in the highest things. The visit will remain with the writer as one of the most interesting experiences in the course of a long and varied ministry.

JEALOUSY

A Suburban Tragedy

Along my little garden plot
My eastern aerial stretches;
But O! it soon profanes the spot
And little joy it fetches.
I view it with a jaundiced eye,
With sounds uncouth and mortable;
It darkens my suburban sky
Since Smith acquired a portable.

Like one who sees his neighbour gain
A newer car and fleeter,
While he himself must still retain
A secondhand two-seater,
Wild moods of envy and regret
Surge in on me, unthwartable;
I cannot bear my crystal set
Since Smith acquired a portable.

And worse—with overweening pride
That none could pass, or pardon,
He takes his precious set outside
And plays it in the garden,
A crooning infamy and sin—
Which should be County Court-able!
For then I have to listen in
To Smith's expensive portable!

I must acquire a set myself,
Buy, borrow, steal or cadge it—
Or languish on the social shelf
Without the latest gadget.
You must admit the point has path,
Its truth is undotartable,
For other neighbours copy Smith
Since Smith acquired a portable.

Both 'Man Abra' and 'Belvedere,'
Their polos have now disbanded,
And I must follow suit, I fear,
Or see my humanhead branded;
From Fortune's fist, by force or fee,
This prize must prove extortable——
Or Life and listening-in for me
Will both be inapportable!

GORDON PHILLIPS.

SAMUEL PEPYS, *LISTENER*

By R. M. Freeman



Sept. 17.—Listening-in this night to Birmingham, they open with 'The Marriage of Camacho,' which, says my wife, do put her in mind of the Black Fripp marriage come Sept. 25 and time to be thinking of the new frock she must have there on. I asking her what was with the frock she had to Ascot and looks such a petch hereon as I have never seen her look on any frock before, so mightily as it do become her. But instead of sucking this in as I had hoped, one does peg at her go and speaks most scornfully of having worn the frock to St. Paul's 5 Lord's Days already, and God forbid she be seen at a marrying in a frock she have worn to Church 5 times 5 Days. And the same it is, she says, with her Ascot hatt, stockings and gloves. Whereby budgeting to for my wife's new outfit and 18 of 19 for mine own I do see the damned wedding standing me in neare on 30 for clothes alone, which with the potecan tee-pot comes to not much short of 40 and a pretty price to pay for the sight of old Bicks making a publick goat of himself.

Sept. 18.—We breaking fast, the foan rings, and is, I find, Nubbins. Says he and Pall are come to town yesterday and lay last night at the Great Northern, the twins with them, being not yet bottled. Asks if they may eat lunch with us this day, whereto could only answer we shall be overjoyed, yet swearing inwardly that he chuses cook's day out. Doris pretty sour about it at first, when my wife tells her, till she hears of the twins, which I had looked to be the last straw but instead, to brighten our drapery and goes out with the cheerfullest possible smile on her face. About 1 o'clock Nubbins arrive. She carries surnamed Annas, he Pauline Elizabeth both in white woollens with leg-pieces, like divers, beyond my expectacionn, having looked for long sleeves.

While we eat lunch, Sister dumps them both on the Chesterfield with a cushion between them by Sam. Annas having a part collar gust of Pauline Elizabeth's hayr that he creeps to and pu whenever he can get to. Whereat Doris forgetting her place, to exclaim aloud of his being a proper boy bless 'im and can hardly find table for looking at them. My wife as bad or worse.

An observable thing was, how Sam Annas do instantly take notice of me in the clearest possible manner, the earliest age of an infant's taking notice that ever I know; and when I tickle his chinn, gurgles what I could swear was 'Nunks,' but jealous Pall laughs it off for only the hick-ups.

Sept. 19. With my wife slocking to Ashtead woods for sloe gath and pick about a [illegible] of them, but tore ourselves and our clothes most damnably, in particular my wife's stockings, whereby was impelled (perchance overhastily) to promise her a new pr. Comes to me, in thinking hereof, why not make these new stockings her wedding-stockings and soe take 2 ditches at one stride?

Drinking tee late in a cottage by the woods, what do I hear but Bach's 'Adagio,' from his first Sonata, played on an organ and as I and the wireless in the cottage parlour. How sweetly it sounds in this quiet nook, and how surely it do bring home to a man the boon of broadcasting, that the humblest cottager may now hear such played on an organ in his woodland home.

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7.45 MILITARY BANDS FROM MANCHESTER

9.35 A SPLENDID VAUDEVILLE PROGRAMME

10.30 (*Daventry only*) Time Signal, Greenwich; Weather Forecast

10.45-11.0 Mrs. Towers Settle: 'Fashions for Autumn'

1.0-2.0 LIGHT MUSIC
Mascotte and his Orchestra
From the May Fair Hotel

2.25 (*Daventry only*) Fishing Bulletin

3.30 An Orchestral Concert

HERBERT THORPE (*Tenor*)
HARRY BARNOLE (*Baritone*)
THE 2LO ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA
March, 'The Spirit of Pageantry' *Zucchi*
Overture, 'Maritana' ... *Wallace*

Although the composer of this spirited March is best known as a theatrical conductor particularly for his long association with His Majesty's Theatre, and for his incidental music to plays, he has given us an imposing volume of music for orchestra, as well as some for voice and pianoforte and chamber music. He is one of the very few, moreover, who regards the brass band as a sufficiently important medium to compose serious music for it. His *Epic Symphony* was specially written as the test piece in the chief competition at the Annual Festival and Contest for Bands held at the Crystal Palace in the autumn of 1926.

Few musicians ever had so adventurous a career as William Wallace, composer of *Maritana*. His father was a Military Bandmaster and the young Wallace was born in Waterford, Ireland, in 1812. He very quickly became a good player not only of violin and pianoforte, but of the clarinet, and was only seventeen when he was given a church organist's post. He gave it up within a year, however, the violin attracting him more. In 1834 he played a violin Concerto of his own in Dublin with such success that he might have had a brilliant career in that line. But his health gave way and he went to Australia in the hope of warding off a threatening lung trouble. Sheep farming was nominally his job there, but he continued to play his violin, not only as a [illegible] Adversity however failed to hold him either to his farming or his fiddle, and for some years he wandered over many parts of the world, experiencing such vicissitudes as [illegible] American States, and ever a narrow escape from [illegible] But everywhere he went [illegible] he was [illegible] It has ever since maintained its hold on the popular affections, although Wallace himself wrote other and better works afterwards.

HERBERT THORPE
My Pretty Jane ..... *Bishop*
Sally in our Alley ..... *Carey*

In the first half of last century Sir Henry Bishop held a leading place in the music of this country, as composer for the stage, particularly Covent Garden Opera and Drury Lane; he was, too, one of the original members of the Philharmonic Society. His stage works are all practically forgotten, largely because their libretti had no enduring qualities, and he is best remembered today by one or two isolated songs. Some of these have all the spontaneous charm and simplicity of folk-songs, and *My Pretty Jane* might well be called a classic of its own naïve and innocent order.

HARRY BARNOLE
Out of the Deep ..... *Lohr*
Bedouin Love Song .. *Pinsuti*

Pinsuti spent a large part of his life in this country, though it was in his native Italy that his biggest works were produced. He came here as a youngster, to study music in London, returning to Italy at the age of sixteen to become a private pupil of Rossini's. Before he was twenty he came back to London and soon established himself as one of the foremost singing masters of the day, teaching both in London and Newcastle. For many years he was Professor of Singing of the Royal Academy of Music, and had a share in training such distinguished artists as Grisi, Patti, Mario, and many others. He was a prolific composer and published close on 350 songs, many part songs and choruses, as well as some pianoforte music. Many of these enjoyed a tremendous vogue in the latter part of last century, and one or two are still popular. But in Italy he won more important successes with three Operas and several festival music for national occasions. He was created a Knight of the Italian Kingdom in 1878.

ORCHESTRA
Selection, 'Show Boat' ..... *Kern*
Waltz, 'La Source' (The Fountain) .. *Waldteufel*

HERBERT THORPE and HARRY BARNOLE
The Battle Eve ..... *Buchan*
The Two Grenadiers ..... *Offenbach*

ORCHESTRA
Phantasy, 'The Three Bears' ..... *Eric Coates*
Tarantella, 'A Day in Naples' ..... *Lamp*

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR
'Market Day in Crookbury'
A Play written for Broadcasting by ARTHUR DAVENPORT

FROM 8.35 **VAUDEVILLE** TO 10.45



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AND A VARIETY ITEM FROM
THE PALLADIUM

6.0 Musical Interlude

6.15 'The First News'
Time Signal, Greenwich; Weather [illegible]
News Bulletin; Announcements and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
SCHUMANN'S PIANOFORTE WORKS
Played by GERTRUDE PEPPERCORN
Kinderscenen (Scenes of Childhood)

7.0 Mr BASIL MAINE: 'Next Week's Broadcast Music'

[illegible] 'The Week's Work in the Garden,' by the Royal Horticultural Society

7.15 Musical Interlude

7.30 [illegible] (Duet Entertainer)
In a Humorous Description of the Military Band Contest. *S.B. from Manchester*

7.45 Military Band Contest at Belle Vue

Relayed from the King's Hall
A Programme of Music by THE [illegible] BAND
S.B. from Manchester
(*Details of the programme will be announced over the microphone at the time of broadcast*)

8.15 THE '1812' OVERTURE BY TCHAIKOVSKY
Played by MASKED BANDS
Relayed from the Fireworks Island

8.30 Programme by THE WINNING BAND [illegible]

9.0 'The Second News'
[illegible] Forecast [illegible] News [illegible]

9.16 Mr GERALD BARRY: 'The Week in London'

9.30 Local News: (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.35 Vaudeville

[illegible]
and THE B.B.C. DANCE ORCHESTRA
(*See centre of page*)

10.45-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, Directed by AL STARITA, and THE PICCADILLY GRILL BAND, Directed by JERRY HOEY, from THE PICCADILLY HOTEL

(*Saturday's Programmes continued on page 137*)

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SATURDAY, OCTOBER 19

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

Transmissions which cannot strictly be considered as broadcast will be correctly stated.

2.30 A Children's Concert

Relayed from the Town Hall, Birmingham

THE CITY OF BIRMINGHAM ORCHESTRA

conducted by ADRIAN BOULT

Overture and Minuet, 'A World-be Gentleman' ...

Suite ..... *Purcell, arr. Hurlstone*

Suite in B Minor for Flute and Strings ...

Fugal Concerto (for Flute, Oboe and Strings) *Holst*

The Elephant ('Carnival of Animals' Suite) *Saint-Saëns*

3.45 DANCE MUSIC

From Birmingham

BILLIE FRANCIS and his BAND

Relayed from the West End Dance Hall

MARJORIE ... (Soprano) at the Piano)

4.45 A Ballad Concert

From ... Studio, ...

FRANK WARD (*Baritone*)

Mariners ... *Sanderson*

Lyteman' ... *Haydn Wood*

From Wave to Wave, *German*

WALTER HEARD (*Flute*)

Fantasia Pastorale Hongroise *Doppler*

CONSTANCE HOPE and FRANK WARD

Columbine's Garden ... *Reay*

Viens! (Come!) ... *Somervell & Swinson*

Jack and Jill ...

WALTER HEARD

Neapolitan Song ... *Denza arr. Steiner*

Humoresque ...

CONSTANCE HOPE

... *Waddington Cooke*

... *London Ronald*

5.30 The Children's Hour

(From Birmingham)

'Ducks and Drakes—and no Mistakes,' by Mildred Forster

Songs by DAPHNE HICKMAN (*Soprano*) and BERNARD SIMS (*Baritone*)

'The Other Half of it'—a Mystery by Mabel ...

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, Announcements and Sports Bulletin

6.40 Sports Bulletin (*From Birmingham*)

6.45 TONI FARRELL

In Syncopated Pianistic ...

From Birmingham

7.0 'Captain Brassbound's Conversion'

An Adventure

by

BERNARD SHAW

7.0 A PLAY BY BERNARD SHAW

The Characters

Dr ...	FREDERICK ...
Rankin ...	...J. HUBERT ...
...	... STUART
Lady Cicely ...	... KENNETH ...
Sir Howard ...	A. SCOTT GATTY
Captain Brassbound ...	...
...	MAURICE FARQUHARSON
...	NEIL CORNISH
Johnson ...	ALFRED HARBORD
...	FRANCIS KENNEDY
Sidi ...	PATRIC CURWEN
The Cadi ...	ARTHUR CLAY
Bluejacket ...	... SHERWIN
Captain Kearney ...	CHARLES FARRELL

The whole play will be given continuously, the scenes and ... described by the reader ... the Stage Directions.

The Play produced by HOWARD ROSE

Scenery and Lighting by ...



WILLIAM PRIMROSE and ELEANOR TOYE are the soloists in the Symphony Concert from Birmingham tonight.

9.0 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM ... ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

ELEANOR TOYE (*Soprano*)

WILLIAM PRIMROSE (*Violin*)

ORCHESTRA

Overture, 'The Trumpet Overture, Op. 101 *Mendelssohn*

ELEANOR TOYE and Orchestra

Aria, 'Gentle Morpheus, son of Night' ('Alceste') *Handel*

WILLIAM PRIMROSE and Orchestra

Violin Concerto in D *Beethoven*

Allegro ma non troppo, Larghetto, Rondo Allegro

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin

(From Birmingham)

10.20 Symphony Concert

(Continued)

ORCHESTRA

March Suite 'Kurcan' ... *Rubinstein*

ELEANOR TOYE

By the Waters of Babylon (Old Welsh Air) *arr. Somervell*

Nightingale of France / The Donkey's Burial (Songs of the Spanish ...) *arr. Schindler*

ORCHESTRA

Symphony No. 2 in B Minor ... *Borodin*

11.15 (approx.)

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(*Saturday's Programmes continued on page 139.*)

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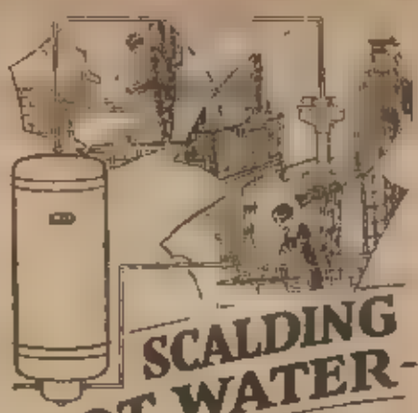


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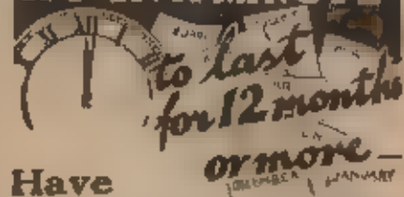
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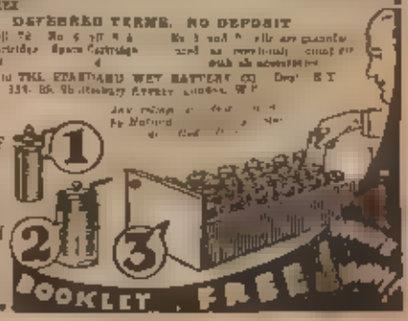
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Saturday's Programmes continued (October 19)

5WA CARDIFF. 989 kc/s (303.0 m.)

12.0-12.45 **A Popular Concert**

Relayed from the National Museum of Wales

National Orchestra of Wales

(Leader, Paul Beard)

Overture, 'Rienzi' ..... *Wagner*

Air, 'Where'er You Walk' ..... *Handel*

Song, 'The Lark' ..... *Gounod*

3.40 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Mr. A. S. Bruce, 'Current Rugby Form'

6.15 *S.B. from London*

6.40 Local Sports Bulletin

6.45 *S.B. from London*

7.0 Mr. D. Rhys Phillips, "Welsh Sea Dogs"

7.15 *S.B. from London*



THE CITY HALL, CARDIFF

One of the finest buildings in a city noted for the beauty of its municipal architecture. A Popular Concert, in which the National Orchestra of Wales takes part, is being relayed from the City Hall by Cardiff tonight, at 7.45.

7.30 Miss Enid Middleton (*Contralto*)

Prelude } "A Song of India"
"The Lotus and the Lading" } *Lohr*

"The Navy Pipers" ..... *Brewer*

"The Star" ..... *James Rogers*

"Early in the Morning" ..... *Phillips Ford*

Encore Song

7.45 A Popular Concert

Relayed from the Assembly Room, City Hall

National Orchestra of Wales

(Leader, Louis Levitow)

Conductor: Warwick Braithwaite

Overture, 'William Tell' ..... *Rossini*

Song, Hugh Roberts (*Baritone*), The Lyrian Singers and Orchestra.

Landerkennung (Hail to the land) ..... *Grieg*

Orchestra

Symphony No. 8 in B Minor ('Unfinished') *Schubert*

'Rigoletto'

Verdi

Act I, Scene II

Gilda ..... May Blyth (*Soprano*)

Rigoletto ..... Hubert Eisdell (*Tenor*)

Chorus ..... The Lyrian Singers

The story of Rigoletto is taken from one of Victor Hugo's famous plays, but the King in the play had to be transformed for political reasons into a merely licentious Duke. The story turns on the amorous adventures in which he is helped by his hunchback jester, Rigoletto. The jester has made himself unpopular with other nobles by his taunts, and they plot with other nobles to [illegible] by carrying off the lady who is [illegible] seen to enter Rigoletto's house and whom they take to be his mistress. She is really Gilda, his daughter. But the hunchback's most bitter enemy is another, Count Monterone, and it is a curse which forms the keynote of the whole play. It gave the opera its original name, 'The Curse,' [illegible]

In the second scene the jester meets Sparafucile, a bravo who offers his services to assassinate if they should be required. His mind still obsessed by the Curse, Rigoletto warns his daughter against the dangers which lurk about her, charging her chaperon, Giovanna, to guard his 'tender blossom' jealously. The Duke comes on the scene in the guise of a student, and when Rigoletto goes, joins in a love duet with Gilda. The Duke in turn has to go, and Gilda, left alone, sings the famous air known best by its Italian title, 'Caro nome.' The nobles next appear, as Ceprano has planned, and not only carry off Gilda by climbing over the courtyard wall, but actually beguile her father into helping them, by blindfolding him and telling him that it is the Countess Ceprano who is to be abducted. Only after they have gone does the jester realise what has befallen him, seeing in it part of the fulfilment of the Curse.

9.0 *S.B. from London*

9.30 West Regional News; Sports Bulletin

9.45-12.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

12.0-12.45 *S.B. from Cardiff*

1.0 London Programme relayed from Daventry

3.0 *S.B. from London*

6.0 *S.B. from Cardiff*

6.40 *S.B. from London*

6.45 *S.B. from Cardiff*

7.0 *S.B. from London*

7.30 *S.B. from Cardiff*

9.0 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35-12.0 *S.B. from London*

(Saturday's Programmes continued on page 140).

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Saturday's Programmes continued (October 19)

Continued from page 13

5BM BOURNEMOUTH. 1,040 kc/s. 288.5 m.

[illegible] Gramophone Recital

[illegible] Relayed from Daventry

[illegible] *S.B. from London*

6.40 Sports Bulletin

[illegible] *S.B. from London*

[illegible] *S.B. from Manchester*

[illegible] *S.B. from London* 9.30 Local News, Sports Bulletin

5PY PLYMOUTH. 1,040 kc/s (288.5 m.)

2.0-4.0 Gramophone Recital

FROM PAST MASTERS

Overture, 'Tancredi' *Rossini*

Serenade [illegible]

To Her I[illegible] (from Gramophone) [illegible]

On W[illegible] [illegible]

[illegible] *Tschaikowsky*

Song, I[illegible] *arr. Stanford Haigh*

[illegible] *Hancock, arr. Scar*

Selection, 'Aida' [illegible]

Theme and Variations, Op. 66 *Beethoven, arr. Tertis*

3.30 London Programme relayed from Daventry

5.15 The Children's Hour

It was Saturday morning, when 'Sorry' said the Boot boy' (*Rene M. Worley*)

[illegible] Selections by THE PLYMOUTH LADIES' TRIO

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45 *S.B. from London*

[illegible] *S.B. from Manchester*

9.0-12.0 *S.B. from London* (9.30 Items of Naval Information); Local News, Sports Bulletin)

2ZY MANCHESTER 797 kc/s. (376.4 m.)

2.0-[illegible] THE NORTHERN WIRELESS ORCHESTRA

[illegible] HELLIE HOPKINSON (*Pianoforte*)

3.30 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

[illegible]

WALT and WALT

5.15 The Children's Hour

On Board the *Gipping Jane*

Music by THE NORTHERN WIRELESS ORCHESTRA

Songs by GEORGE HILL

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 North Regional Sports Bulletin

6.45 *S.B. from London*

7.0 Alderman MILES MITCHELL: 'Pages from a Lord Mayor's Diary'

7.15 Royal Horticultural Society's Bulletin

7.25 Musical Interlude

7.30 L. T. WHITE

Lancashire Dialect Entertainer

In a humorous description of the Military Band Contest

Relayed to London and Daventry

7.45 Military Band Contest at Belle Vue

A Programme of Music by the Winning Band

Relayed from the King's Hall

Relayed to London and Daventry

(Details of the programme will be announced over the microphone at the time of broadcast)

8.15 The '1812' Overture by Tchaikovsky

Played by MASSED BANDS

Relayed from the Fireworks Island

8.30 Programme by the Winning Band (Continued)

9.0 *S.B. from London*

9.30 North Regional News, Sports Bulletin

9.35-12.0 *S.B. from London*

Other Stations.

5NO NEWCASTLE [illegible]

12.0-1.0 [illegible]

3.25 [illegible] 5.25

3.30 [illegible]

[illegible] 6.0

[illegible] 6.45 [illegible] 8.40

6.45 [illegible] 7.15

[illegible] 7.25 7.30

[illegible] 8.0

9.0-12.0 [illegible]

5SC GLASGOW [illegible]

11.0-12.0 [illegible] 2.50

[illegible]

[illegible] from Edinburgh 4.45 Organ Recital

Relayed from the Kyle Rink 5.5

Jubilee's Band 5.57 6.0

[illegible] Interlude 6.15 S.B. from London 6.40

[illegible] Sports Bulletin. 6.45 S.B. from London 7.0

[illegible] 7.5

[illegible] gramophone. 7.30 [illegible]

[illegible] 8.0

9.0-12.0 [illegible]

2BD ABERDEEN. [illegible]

12.0-12.0 [illegible] 2.50

[illegible] 4.45

6.15 [illegible] 6.40 6.45

[illegible] 7.0

7.18 S.B. from Glasgow. 8.0 A Gaelic concert. M. [illegible]

[illegible]

9.0 [illegible] 9.30 [illegible] 9.35

12.0 [illegible]

2BE BELFAST [illegible]

2.25 [illegible] the New Law Courts in Belfast, by His Grace The Duke of Abercorn, K.G., K.P. (Governor of Northern Ireland). 4.0

[illegible] 4.32 —Albert Taylor (Baritone) To be late by the [illegible]

[illegible] 4.45

[illegible] Beresne (Waltz) Allegro Eccos. [illegible] Noël). 6.57 Orchestra Selection

[illegible] 6.15 6.0

[illegible] 6.45 6.40

[illegible] 6.45 7.0

[illegible] 7.15

[illegible] 7.25 7.30

[illegible] Overture

[illegible] 7.45 Helen Cyril [illegible] Piano Solo Ballet

[illegible] 8.0

[illegible] 8.12

[illegible] 8.24

[illegible] 8.28

Abe (Cyril Scott) The Child and the [illegible]

Ronald and I G. Campbell) Hughes [illegible] 8.40

Orchestra Polka. 'Danse des Galants' [illegible]

[illegible] 8.45 8.57

[illegible] 9.0-12.0

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A New Series of Talks for West Country Listeners—A Visit to Southampton—Royal Fugitives in Days Gone By—Items for 5GB Listeners.

MR. C. W. BRACKEN, who has given many talks to West Country listeners, notably on Old Plymouth, natural history and literary topics, is to give a new series dealing with Plymouth History which will break entirely new ground and contain information derived from sources not generally accessible. The first talk at 7 p.m. on Tuesday, October 22, will deal with the ancient Guilds of Plymouth, and the Guildhalls which at first presumably housed them, and later the civic authorities. Mr Bracken is a native of Plymouth and, until he retired last December, was for twenty-five years head of the local Corporation Grammar School. He is well-known as an entomologist and an acknowledged authority on the history of Plymouth.

* * * *

IF you would see some aspects of life under circumstances which occur in no other place, go to the dockside in one of our great ports where there is a fascinating round of activity which varies from day to day. If the docks you choose for your visit happen to be those of Southampton, then the interest cannot fail to be varied, for Southampton is the greatest passenger port in the kingdom. From one quayside you may witness the departure, or the arrival, of one of the greatest liners which sail the seas. From another, during the trooping season, you may see the departure of one of the great troopers taking merry lads in khaki on His Majesty's service. All these things you may see, and many others, if you have the time and the inclination to look for them. If you have not, Mr. C. F. Carr will describe them to you in a talk to be broadcast under the title of 'Port Cameos' from the Bournemouth Studio on Tuesday, October 22, at 7 p.m.

* *

THE rough justice of long ago had one compensation, that of the great sanctuaries scattered over England where the fugitive, the hunted, and the oppressed could find refuge. One of the most famous of these was Beaulieu Abbey which has extended sanctuary to many famous and luckless people in days gone by. In her talk entitled, "The Sanctuary of the South," to be given from Bournemouth on Thursday, October 24, Miss Marjorie Simmons will tell of some of the royal fugitives who found their way to Beaulieu, and will also speak of some who found in the New Forest a welcome solitude in times of trouble.

* *

THE 'Foundations' for the week beginning October 21 will be selected Bach organ works, played by M. Joseph Bonnet, the well-known French organist. Some months ago M. Bonnet was over in England broadcasting a series of recitals of César Franck's music. Indeed, Bach and Franck are this famous organist's favourites. That he is by no means conservative, however, in the organ music he admires, is shown by his programme of a separate recital he is giving on the evening of October 24. Handel, Couperin, Schumann, and some modern works by Rowells and Bairstow and the recitalist himself make up his choice.

HERE are some items arranged by the Birmingham Station for discussion in forthcoming programmes from 5GB:—

The Annual Service of the Birmingham Boys and Girls Union, which is to be conducted by Canon T. Guy Rogers, and relayed from St. Martin's Parish Church on Sunday, October 20, should be notable for some inspiring singing. Included in the hymns are that beautiful poem of Walt Whitman's, *Pioneers*, and those stirring lines of John Bunyan's pilgrims' song, *He who would inherit*.

Organ music by Gilbert Mus will be relayed from the Church of the Messiah on Thursday, October 24, at 4.30 p.m., and by Dr Harold Rhodes from the Cathedral, Coventry, at 6.30 p.m.

One of the first artists to visit the Birmingham station from London was Winifred Fisher (soprano). Since those early days she has frequently figured in our programmes and will be heard again on Tuesday, October 22, when she sings in the afternoon programme of Light Classics by the Birmingham Studio Orchestra, conducted by Frank Cantell.

The City of Birmingham Police Band, under the direction of Richard Wassell, pay another welcome visit to the studio on Wednesday, October 23, when Herbert Cameron (baritone) and Nelson Jackson, the entertainer—famous as the composer of that well-known domestic ditty, *When father laid the carpet on the stairs*—will be heard.

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'L'ENFANT PRODIGUE' ..... *Debussy*
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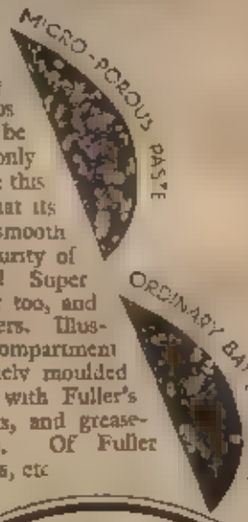
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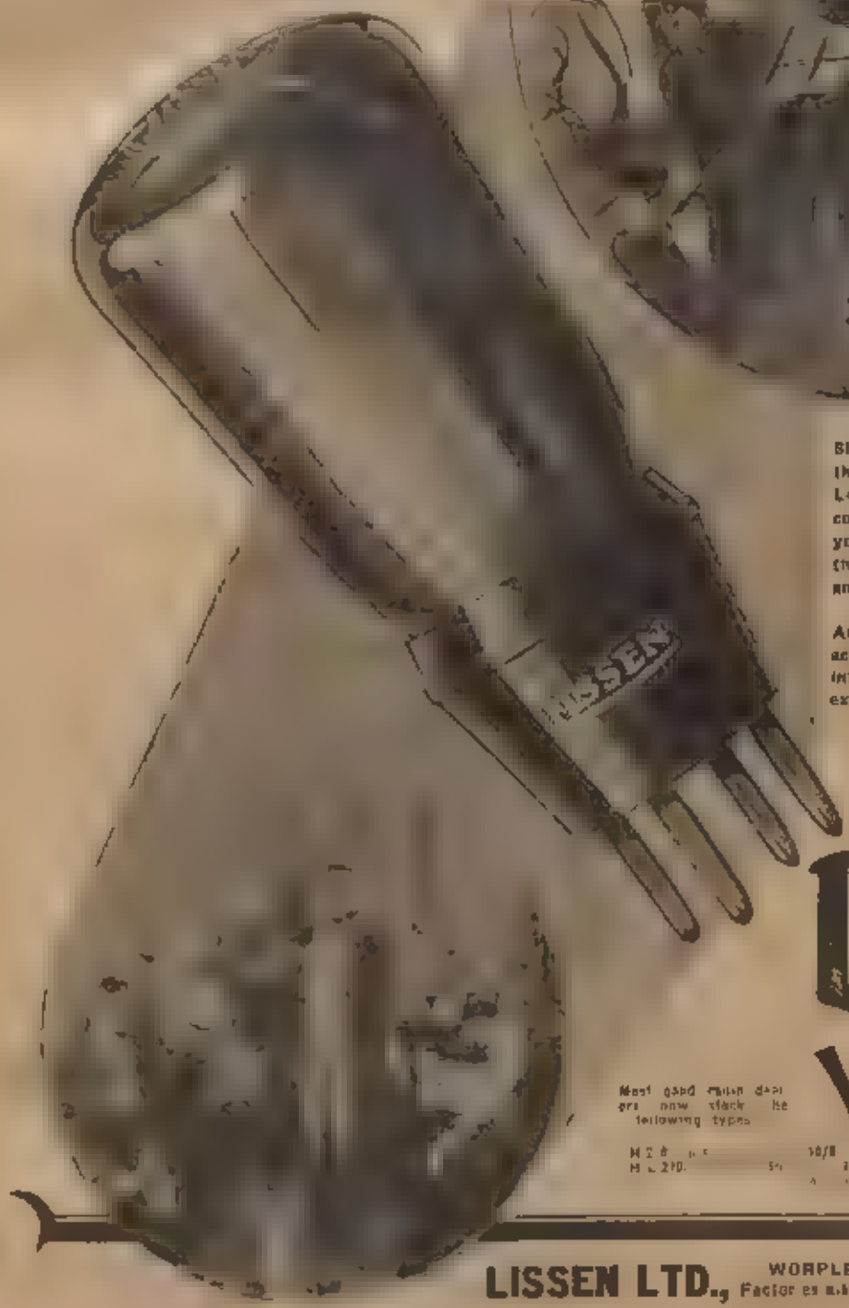
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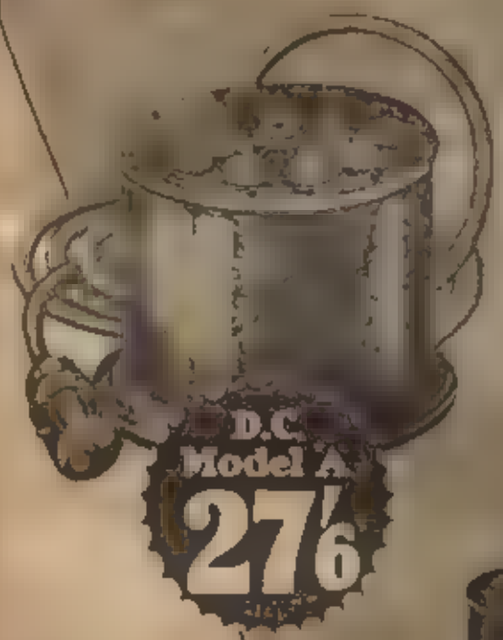
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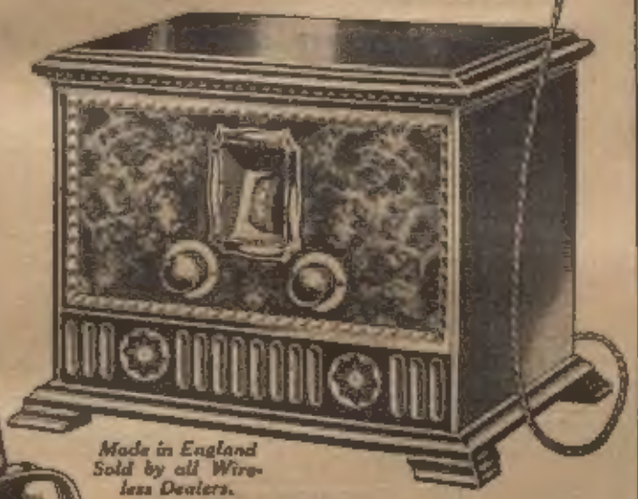
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